THE NEW YORK DRAMATIC MIRROR

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HENRY MILLER.

AT THE THEATRES.

Lyceum.—The Veiled Picture.

Play in four acts, by Arlo (Roland Haven. Produced May 25.

George Felton	Robert Mantell
Herbert Ryland	Porter J. White
Richard Rix	R. T. Ringgold
Mr. Marini	Verner Clarges
Mr. Fox	Albert Bruning
Marco Cotti	Bijou Fernandez
Alice Felton	Charlotte Behrens
Phœbe Fenner	Marie Sheldon

The programme describes Mr. Haven's The Veiled Picture as a "society" play—which is far from accurate. It is a detective drama, with a feeble attempt to introduce a psychological element. The production Monday night was witnessed by an audience that filled the Lyceum, but it cannot be truly said that either the piece or its performance won approval.

The author of The Veiled Picture has chosen a plot of much the same order that has made Anna Katherine Green's tales popular. But unlike that novelist, our dramatist has not handled his materials well. The construction is faulty. Incidents and events fall out too fortuitously to give the story plausibility. The dialogue is conventional and cheap. The dramatic opportunities are missed while the theatrical opportunities are seized with avidity. The best scenes are spoiled by clumsy treatment.

And yet the theme possesses strong and effective possibilities. The character of the highstrung, sensitive artist who, while suffering from a fever in Rome killed his friend in a fit of temporary dementia and afterward marries his victim's sister, unconscious of the relationship, excites sympathy and interest. He is hunted down by a detective who suspects that he is the guilty man. Under the sting of conscience the artist's brush betrays his secret. In every face he paints he discovers traces of the murdered man's features. Finally, he reproduces the scene of blood on canvas that his wife may see it and learn the truth which he cannot bring himself to tell her with his lips. The picture is discovered by the detective. He confesses his guilt. He tells the story of the unpremeditated crime to his wife, and establishes his innocence of murderous intent by certificates of his former insanity, and she takes him back to her heart after a few brief moments of alienation.

It is a fact that stories of this sort are not often successful in dramatic form. It is the love interest and not the unearthing of crime by the supernaturally clever detectives of melodrama that gives pleasure to the average audience. Nevertheless, had Mr. Haven had the ability to develop his plot skilfully; had he been competent to paint in vivid colors the hero's mental torments and the eventual expiation to which he is goaded by the relentless dictates of conscience, the drama would be absorbing as well as exciting. As it is, the treatment is awkward and puerile.

The acting was not of a better quality than the piece. Mr. Mantell was not seen at his best as Felton. He made the artist's guilty fears so obvious that the only room for surprise was that the detective and all the other characters did not fathom his secret immediately. The personation lacked subtlety and finish. Instead of exhibiting the restraint of a strong will in the presence of his wife and friends, Felton was incessantly trembling and quailing, while in the solitude of his studio he failed to show the full extent of the suffering and torture to which he might then give unpent expression. There was more of violence than of intensity in the scene where Felton is brought to bay by Fox. Altogether, Mr. Mantell's performance was so uneven and unimpressive that we cannot help thinking he felt no sympathy with the role.

Mr. Ringgold was amusing in a sketch of an impressionist painter, who puts nature on canvas not as she is but as he sees her. Mr. Clarges won distinction chiefly by the medium of a queer gray wig and the blackest pair of eyebrows and moustaches ever worn on any stage. He was earnest and painstaking, however, as Marini, a libel on the Italian consul.

Mr. Bruning was conscientious and cleverly "made up" as the lynx-eyed detective, Fox. It was not his fault that that personage worked on the miraculously intuitive plan long ago adopted by the crime-unearther of crimson melodrama and economic fiction.

Miss Behrens was thoroughly artificial as Alice, the artist's wife. She might have been an Edison doll for all the expression revealed by her face and her action. This actress appears to have mastered the art of subjecting her features to such absolute control that they remain steadfastly immovable.

Marie Sheldon showed far more intelligence and animation in the subordinate part of Phœbe. Miss Fernandez was a picture of brunette beauty as Marco, an Italian lad. She was not particularly successful, however, with the nondescript dialect, which strongly resembled the pigeon-English popularly attributed to the dago peanut-vender.

The scenery was neat but not gaudy.

We would suggest, by the way, the advisability of a course of study in pronunciation by several of Mr. Mantell's company. One member persisted in saying interested; another surprised us with "superfluous," another dropped the "g" in all his "ings," and there were other slips too numerous to catalogue.

Grand.—Il Trovatore.

James W. Morrissey inaugurated his third season of English opera at the Grand Opera House under auspicious surroundings. The throng of ticket-seekers that extended from the box-office to the sidewalk on Monday night must have given the uninitiated the impression that there was a small riot under way in the lobby of the theatre. Every seat in the house was sold by eight o'clock, and every inch of standing room that did not interfere with the stringent regulations of the Fire Department was speedily occupied. All of which goes to show that grand opera in the English tongue and at popular prices is in some demand on the West side of town.

Verdi's perennial but ever welcome opera, Il Trovatore, was selected for the opening week of the present engagement, and the performance on Monday night seemed to thoroughly please the large audience that had assembled to enjoy the melodious and stirring strains of the familiar score.

Mr. Morrissey had exercised good judgment in engaging the principals of the cast. There was Signor Tagliapietra, with his ringing baritone voice to do justice to the part of the Count Di Luna. The rousing reception accorded him on his first entrance amply attested the fact that his excellent work in former seasons had not been forgotten. The Signor showed at times a tendency to prolong his high notes with inartistic bleating. Operatic singers are very prone to resort to this bleating, bravura method, as it seldom fails to take the gallery by storm, but it is anything but music to more cultivated ears. In other respects the singing and acting of Signor Tagliapietra were really admirable. His solos were invariably encored, and his personation was at once vigorous and picturesque.

The Manrico of Signor Montegriffo was also a very praiseworthy performance. Nature has endowed him with a robust tenor voice, and his high C, the vocal aspiration of all troubadours, is a genuine chest note. His top note in Manrico's solo at the end of the third act came so near to a vocal heaven that it was greeted with thunders of applause by the occupants of the orchestra seats as well as by the gods who sat up aloft. Signor Montegriffo, however, should not allow robust vocality to tempt him to forget the requirements of vocal refinement. Shouting in lieu of singing should be left to Teutonic tenors in the Wagnerian repertoire.

Louise Natalie sang the role of Leonora quite effectively. Her voice is well trained, and of a sweet and sympathetic quality. Her acting was also commendable for the simulation of realistic emotion in the pathetic scenes of the opera. In the Tower duet of the last act, Miss Natalie and Signor Montegriffo received an enthusiastic encore. But why does the troubadour in this scene invariably break through his iron bars in order to bow his acknowledgment of the applause, and thus destroy the illusion of the audience?

Bella Tomlins, the contralto, was not quite up to the mark in the part of Azucena. She sang with conscientious endeavor, but her middle register seemed too weak for the vocal exigencies of the role. She frequently sang out of time, and the slumber duet with Manrico in the last act failed to receive the inevitable encore on this account. It is said that Miss Tomlins has been suffering from the grip, and that her late arrival from Chicago precluded the possibility of proper rehearsals. If this be so, it is probable that her work will improve in the course of the week.

W. H. Clark proved himself the possessor of a fine voice, in the thankless role of Fernando, and Mlle. Linette and B. K. Einstein did efficient work in their respective parts of Inez and Ruiz.

The chorus did fairly well, and the orchestra was satisfactory in the main.

Next week, Martha.

Columbus.—Rigoletto.

The first performance of the Metropolitan Opera company took place under favorable auspices at the Columbus Theatre last Monday evening. A large and kindly disposed assembly was present and applauded everything and everybody.

Verdi's Rigoletto was the opera chosen for Monday night's performance and its rich melodies and striking and intense action gave an excellent opportunity to display the capabilities, vocal and dramatic, of the new organization.

Otto J. Rathjens was in splendid voice, and gave an excellent performance in the title role. He sang with great feeling and discretion, and in the third and fourth acts especially displayed an admirable strength and depth of voice. Several disagreeable mannerisms, especially an absurdly exaggerated stride, greatly marred his work from a dramatic point of view.

Payne Clarke gave an acceptable but somewhat careless rendition of the Duke. His voice is sweet, but lacks in strength and feeling.

E. N. Knight and Thomas Guise, in their respective roles of Sparafucile and Count Monterone, proved satisfactory.

Georgine Von Januschowsky as Gilda gave a performance of rather uneven merit. Her voice is strong, and in the lower notes rich and sympathetic, but in the upper register metallic and at times almost harsh. She sang, however, with admirable grace and expression, her work in the last act being especially good.

Louise Meislinger gave a very pleasing performance as Maddalena. The other characters were in competent hands.

The opera was poorly and carelessly staged, and the costumes, especially in the first act, were ill-matched and in bad taste. The chorus was fairly well drilled.

On Wednesday and Friday evenings Rigoletto will be repeated, Carmen will be given on Thursday evening and Saturday matinee, and The Bohemian Girl on Saturday evening.

Fourteenth Street.—Later On.

That deferred skit, Later On, with its handsome lassies and boisterous comedians, is being presented at the Fourteenth Street Theatre this week.

Hallen and Hart are a pair of quaint comedians whose grotesque humor is always ludicrous if not strictly refined. They were highly amusing on Monday night and earned the applause bestowed.

John J. Sullivan gave an amusing sketch of Sheriff Clutch, while John E. McWade as Col. Seed acted with dignity and sang with effect.

Annie Lewis made a charming Pansy, and her dancing proved quite a feature of the performance. Mollie Fuller displayed some tasty gowns and looked pretty as Rose, but her acting lacked animation.

Adele Farrington was pleasing as Mollie Waits, and has a voice of fine quality, which was heard to advantage. The other members of the company gave satisfaction.

Next week, Effie Ellsler in Miss Manning.

Windsor.—The Fugitive.

The Fugitive, a spectacular melodrama, interpreted by a good company, attracted a fair-sized and well-pleased audience at the Windsor on Monday night.

George Parsons as John Levitt, W. H. Gough as Squire Stollery, L. P. Hicks as Jasper Raleigh were all very good in their respective parts.

Nannie Lewald proved efficient as the heroine, Hester Malyon. Carrie Ezier did fairly well as Jennie Kidger. Several of her Irish character songs were loudly encored.

Next week, Oliver Twist.

Jacobs'.—Home in London.

Alone in London began a week's engagement at Jacobs' Theatre on Monday night.

William De Shetley played the role of Richard Radcliffe, the villainous husband, with such rare fidelity as to call forth frequent hisses from the gallery.

Olive Oliver as the unfortunate wife won the sympathy of the spectators and the remainder of the cast proved generally capable.

Next week, Tom Sawyer.

At Other Houses.

John C. Rice is amusingly entangled nightly in A Knotty Affair at the New Park.

The Tar and the Tartar at Palmer's is billed as "the only comic opera in town."

Still we have the burlesque operetta, Apollo, at the Casino, and the operatic burletta, Wang, at the Broadway.

Reilly and the 400 continues with unabated prosperity at Harrigan's.

George Monroe's Hibernian drolleries are set forth to advantage in Aunt Bridget's Baby at the Bijou.

Richard Mansfield may be seen in Don Juan at the Garden Theatre.

Mr. Wilkinson's Widows is still sending large audiences into roars of laughter at Proctor's.

The Merchant at the Madison Square is well worth seeing.

Kidnapped commenced a second week's engagement at the People's on Monday night before a large and enthusiastic audience.

John and Harry Kernell head a strong specialty company at Tony Pastor's this week.

At Koster and Bial's Concert Hall a new version of Adam's Temptation was seen on Monday night. Carmencita, Peggy Pryde, Millie Price Dow, Wood and Shepherd and Frank Bush are also in the bill.

HENRY MILLER.

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Seventeen years ago a little boy picked up a book in his father's library and read of the struggles and achievements of a young actor named Henry Irving.

When the boy had finished the book, he said to himself for the first time: "Why shouldn't I become an actor?" The little fellow set to work to read plays, history, and other literature pertaining to the art of acting.

The boy's name was Henry Miller. He was then fifteen years old; four years later he went on the stage; he is now thirty-two.

Mr. Miller is an actor of clean cut, incisive methods. His system is high-strung and nervous. His voice is metallic, and has resonance, and, barring an indulgence in the rising inflection, is extremely well used.

The veteran, C. W. Couldock, had much to do with Mr. Miller's early training. His encouragement and advice are remembered gratefully by the younger man.

In May, 1872, Mr. Miller made his first appearance on the stage. Strangely enough he played in Amy Robsart, a play in which he is to appear next season with Marie Wainwright. The difference will be that, whereas in 1878 he had one line to speak, in the present revival he will play the principal male part.

The next year, Mr. Miller played small parts in Modjeska's company. Then he was for a season with Adelaide Neilson, as Paris, Oliver, etc., and for a season with Ada Cavendish, acting Horace Holcroft in The New Magdalen. In 1882, Mr. Miller was engaged by Augustin Daly. H. W. Pitt, who was cast for the leading role in Odette, was taken suddenly ill, and Mr. Miller was called upon at short notice to take Mr. Pitt's part. This was Mr. Miller's first "chance," and he acquitted himself satisfactorily. About this time, too, he played in The Passing Regiment and in Needles and Pins.

In the Fall of 1882 Mr. Miller appeared at the Madison Square Theatre as Herbert in Young Mrs. Winthrop. The following season he returned to Mr. Daly's company, acting with the traveling company in The Squire and 7-20 8.

Minnie Maddern then engaged him to be her leading man in Caprice. He remained in Miss Maddern's company for a year, and at the opening of the following season supported Janauschek in Aunt Selina. Aunt Selina did not prosper, and in February of that year Mr. Miller went to the Boston Museum to play Lord Dudley Woodstock in The Jilt with the late Dion Boucicault.

In the Spring, the actor went to San Francisco to join an excellent company at the Baldwin Theatre. Among others who played with him were Robert Mantell, Joseph Haworth, Sophie Eyre and Louise Dillon.

Mr. Miller acted, among other parts, Coreze in Modjeska.

For a year following he was Clara Morris' leading man, and the next Summer he returned to San Francisco to play leads in Held by the Enemy and Esmeralda.

From that time until the present Mr. Miller's career is well-known. For two seasons he was the leading juvenile in the Lyceum stock company. He was Robert Gray in The Wife, Clement Hale in Sweet Lavender, and he also played in The Marquis. The part of Dick Van Buren in The Charity Ball was written for him, but he decided not to accept it, originating in preference the role of Col. Kershival West, in Shenandoah.

The past season he was "featured" in All the Comforts of Home, under the management of Charles Frohman. Mr. Miller left Mr. Frohman to play in Betrothed at the Garden Theatre a few weeks ago, and he is now playing in the title role in The Merchant at the Madison Square Theatre.

He is fortunate in that he has had good plays to act in and good actors to keep him company.

He is intelligent and careful in whatever he undertakes. We believe that there are several rungs on the theatrical ladder on which he can mount still higher.

THEY STOPPED SHORT.

The Kruger Grand English Opera company collapsed last week at the Grand Opera House, in Brooklyn. Signor Guille, the tenor, refused after the second act of the Friday night performance of Il Trovatore to sing another note until he had been paid what was due him.

As Manager Kruger was unable to comply with this demand, W. G. Sammis, the business manager for Knowles and Morris, announced to the audience that the latter were in no way responsible for the abrupt termination of the performance, not having had any notification of Manager Kruger's financial embarrassment. Mr. Sammis added that those who had paid for seats could call at the box-office the next day and have their money refunded.

The members of Kate Purssell's Queen of the Plains company declined to finish the performance, at Rochester, on Monday night of last week.

The alleged circumstances were as follows: The company reached Rochester with salaries one week in arrears. On learning that the proceeds of the Monday performances were to be attached for the payment of a $400 claim against Miss Purssell, the company declined to play without a guarantee of their salaries. H. R. Jacobs telegraphed manager Taylor that he would allow the company $200 after the $400 claim was satisfied. The company, however, insisted on 50 per cent. of the gross receipts until their salaries were paid. Manager Taylor refused to comply with this proposition, and the performance came to an abrupt close.

JESSE WILLIAMS DENIES A CANARD

Speaking of the report that Jesse Williams and Richard Mansfield had quarreled, Mr. Williams said to a representative of The Mirror:

"I have had no trouble with Mr. Mansfield during his present engagement at the Garden Theatre. When he played at the Garden in January we did have some trouble, and for a couple of nights I did not lead the orchestra. But that is neither here nor there.

"Mr. Mansfield has leased the Garden Theatre and has engaged his own leader, a Mr. Le Jeune, an organist, to conduct for him. He is thus enabled to call upon the conductor of his orchestra at any hour of the day to attend rehearsals, which he could not do with me. Of course, I always attend regular rehearsals of an orchestra that may be under me, but my time is so occupied with my pupils and with my classes at the Lyceum School of Acting, that I have neither the time nor inclination to attend special rehearsals of companies."

"You do not intend to abandon conducting for your private classes?" asked the interviewer.

"Oh, no; it is likely that I shall conduct for the Lillian Russell Opera company, which opens the Garden next season. I have made up my mind not to travel any more. I have had plenty of experience on the road and have come to the conclusion that the best hotel isn't equal to my home and family.

"My principal business is teaching vocal culture and coaching for opera."

ANOTHER SENSATIONAL STAR.

It having been announced in the daily papers that Mrs. Robert Ray Hamilton was to go on the stage next Fall in a romantic play, entitled The Hammertons, touching upon the principal incidents in her own life, a Mirror reporter was despatched to learn what truth there was in the report.

We find that Mrs. Hamilton has, in fact, signed a contract to that effect with a man well known in financial circles who is thus investing his money in this scheme as a business speculation.

The details have been placed in the hands of C. R. Gardiner, who will make the route, organize the company, and look after the dramatic side of the venture generally.

To a Mirror reporter Mr. Gardiner said: "There's no question, but that the star and play will prove an enormous success. It will not be a success of morbid curiosity only, for Mrs. Hamilton possesses unquestionable histrionic ability. We shall come to New York with a strong company in November and then play Pennsylvania. Many of the characters in the play will be drawn from life—that is to say, several of those people identified with the recent law suit will be recognized."

The play is said to be strong, and considerable money will be spent on the production.

THE HANDCLASS.

OUR NOVEL.

(Continued in Spite of Improvements.)

In our last chapter you will remember that we spoke of a horse who hadn't all his buttons.

Well, he has passed out of the story and is now a part of the great Far Back.

To all intents and purposes he is a dead horse.

He was introduced to give a French effect to that first chapter, and we flatter ourselves that he proved a rip-roaring success.

Now the scene changes.

Our hero sits perspiring in the porch.

He's a fine-looking man, is our hero.

Hercules, Samson and all the other fellows are simply not in it beside him.

He walks around the porch in a bath robe or with nothing on, as he sees fit.

The neighbors don't mind it a bit. They are liberal-minded, and they know that even though it doesn't look pretty to have a person sit on the front piazza and perspire all over the place, still it is a necessary evil and a part of our hero's profession.

He is a plug-ugly.

But he thinks thoughts sometimes and is in every way above his station.

Before our story closes he will probably quit the ring and travel on his shape.

† † †

THE HOME STRETCH.

† † †

THEY have named a nail polish after Beau Brummell with Mansfield's future as a trade mark, and now there are rumors that a corset has been named after Courtenay Thorpe.

† † †

THE June bug prances from his lair
About this time of year;
The peanut permeates the air:
The circus season's here!

† † †

BINKS.—"Why does Alltalk, the advance agent, use a harp and a laurel wreath for a crest?"

BINKS.—"Oh, that signifies 'I'm something of a liar myself.'"

† † †

THE most recent way of announcing a Summer trip is: "Mr. William Crane will invite sea-sickness this season on a new steam-yacht which he has purchased."

† † †

"I HEAR that Lillie Leftoff has quarreled with Mr. Songwriter."

"Yes, he wrote some verses about Lillie's bathing suit, in which he alluded to it as a 'beautiful poem, begun so slow and stopped so soon,' and Lillie didn't like it."

† † †

ON TWENTY-THIRD STREET.

SLAGGERACT.—"What is that strange, loud noise I hear?"

WINGLETS.—"That's Footlight's new plaid suit. He's about at Twenty-eighth Street now; we'll meet him if we walk up Broadway."

† † †

LOOK ON THIS PICTURE.

She went upon the stage with high and noble aims,
With young ambition bounding in her breast;
She loved her Art, unheeded other claims,
And fondly hoped that Fate would do the rest.
She got left.

AND ON THIS!

The other woman bought a lot of clothes,
And with a patrol-wagon drama plays;
Her fame and riches as by magic rose—
'Tis Patrol Wagon and not Art that pays!

† † †

THE BARD IN BROOKLYN.

TEACHER *(to reading class)*.—"Pause before and after that sentence, as it is a quotation—from one of Shakespeare's works. Now, what boy can tell me who Shakespeare was?"

BRIGHT BOY.—"Please 'm, I know. Jack the Ripper killed him!"

† † †

THE MOST IMPORTANT PART OF THE COSTUME.

GLADYS.—"Let me look at the hosiery first."

MAUDE.—"But I thought you were going to buy a tennis costume?"

GLADYS.—"So I am—but business before pleasure, you know."

† † †

AN ADAPTATION.

Dedicated to Variety "teams" throughout the country.

Comrades! Comrades!
Since last this time last Fall
Sharing our little profits, traveling on our gall,
When we were blinding the Hayseeds
Or whooping things up in the West,
Now can just wager my
Dashing old comrades
Always came out the best!

† † †

WHY does not some dramatist write a distinctly Summer drama for use during the hot months, which one could drop in to see with a certainty that the effect would be cooling. For instance, it might begin like this:

Scene—The North Pole. *Time*—the daytime. Icebergs float past at the back of the stage; snow falls at intervals, and the band plays "Out in the Cold World."

Enter the heroine Grace in a *light* tea gown, with a palm-leaf fan in one hand and a lemon in the other.

The hero, Mint Julep, approaches from the opposite side of the stage. They engage in a quarrel, during which the conversation is frigid in the extreme, etc., etc., etc.

(This could be carried on indefinitely, the plot being carefully concealed throughout, as it has been proved that to follow a modern plot is not cooling in its effects.)

† † †

"THERE seems to be a difference between you and friend Footlight."

"Yes, there's a difference of ten dollars that he borrowed about eighteen weeks ago."

† † †

"DID you hear that Jaglets fell over the footlights last night while he was doing that Choctaw dance, and went head first through the bass drum?"

"I always said that Jaglets would make his mark some day."

† † †

NEW songs in French, German and Italian have been introduced by Messrs. Stevens and D'Angelis in their Apollo duet. But the audience don't seem to know the difference. The words of modern comic opera are all Greek to the people that are not singing them.

A MERITED TESTIMONIAL.

The testimonial that is to be given to Mr. and Mrs. Arthur Dacre at Palmer's Theatre next Monday afternoon is a graceful compliment to a talented and estimable couple, whose professional experiences in this country this season have been far from pleasant.

When Mr. Dacre was engaged to come to this country to play leading business with Mrs. Carter, he was induced to give up a home that it had cost him a good deal of money to establish, relinquish an excellent position and good prospects and lay his plans to remain permanently in this country.

These sacrifices were not repaid. The story of his discharge on a trumped-up charge of "incompetency" after a few weeks in order that expenses might be reduced is known to MIRROR readers and is the basis of a pending lawsuit. Mr. Dacre remained here to fight for his rights as a matter of principle, and that he has the sympathy of the American profession as well as of the English actors now here has been shown in words and will be shown practically by the testimonial about to be given.

The pecuniary, as well as the sentimental phase of the affair is timely, for both Mr. and Mrs. Dacre have had hard lines since they entered New York last Autumn. After the Carter experience they were taken in by the Love and War promoters. Their constant quest of engagements has met with very little encouragement. And so this benefit is decidedly apropos.

Among those that took an early interest in the affair were Eugene Ormond, Felix Morris, Herbert Kelcey and Mr. and Mrs. Kendal. So many volunteers offered their services when it became known that there was not room on the programme for more than half of them. As now arranged the bill will include Mr. and Mrs. Kendal, Rosina Vokes, Joseph Holland and Fritz Williams, Rose Coghlan, John T. Sullivan, Thomas Whiffen, Etta Raker, Joseph Haworth, E. J. Henley, J. E. Dodson and Amy Roselle (Mrs. Dacre), who will recite "The Siege of Lucknow," a piece that was written for her by H. Savile Clarke, and which she gave with remarkable effect at the Empire in London. Miss Roselle is not at all ashamed of her appearance at the Empire; indeed, she is proud of it, for her success was the means of elevating the tone of the London music halls and bringing a new class of patrons to hear a novel and artistic feature.

The sale of seats for the testimonial began on Monday morning at Palmer's. Perhaps New Yorkers will like to know something about the professional career of the amiable actor whom Mrs. Carter discharged for "incompetency," and that of his talented wife.

Mr. Dacre made his first appearance in public in this city twelve years ago, when with twenty-four hours' notice he played Captain Molyneux in The Shaughraun, supporting Dion Boucicault. After two or three brief engagements here he went to England, and was engaged to play Harold in the English edition of The Banker's Daughter. The Lillian of the cast was Amy Roselle, whom he met then for the first time.

After that he supported Modjeska as Armand in Camille. Then he made a tour with Modjeska and Wilson Barrett, appearing as Armand and Mercutio. At various times subsequently he was leading man at the London Princess' and at Drury Lane for three seasons. He was the original Jim the Penman in the Haymarket production. He spent one season at the Court under John Clayton's management. At the St. James' he was the original DeRiel in Impulse, and when the piece was revived he was re-engaged for that part by the Kendals. They also specially retained him for Captain Tempest in A White Lie.

Mr. Dacre toured as Loris Ipanoff in Fedora. For two years previously to the unfortunate Carter engagement he starred with Mrs. Dacre in The Lady of Lyons, Camille, The Double Marriage, Old Heads and Young Hearts, etc. It was after seeing Mr. Dacre as Hugh de Brass in A Regular Fix and Citizen Sangfrod in Delicate Ground and hearing him give some serious recitations at a special performance that Manager E. D. Price said to Mr. Dacre: "I must have you as my leading man."

The London critics at divers times have proclaimed Mr. Dacre's merits in no stinted terms, Clement Scott on one occasion (the production of Impulse) going so far as to compare him with Mounet Sully.

Miss Roselle has been on the stage since childhood. Her London debut was made at the Haymarket as Lady Teazle. She accompanied Sothern to this country in 1874. The following year she supported the tragedian Samuel Phelps at the Princess' Theatre, playing Portia, Ophelia, Desdemona, etc. Subsequently she played Eva in Gilbert's Charity, and originated the part of Mary in Byron's Our Boys. In 1878 she acted Dora in Diplomacy with the Kendals. In the revival of Caste at the Prince of Wales' she sustained the part of Esther Eccles and did not suffer by comparison with Lydia Foote.

When Miss Roselle acted Cynisca in Pygmalion and Galatea at the Lyceum, Mr. Gilbert wrote her a very flattering letter, complimenting her on her performance and adding that, in his opinion, the part had never been played so well. Miss Roselle is an accomplished and versatile actress. She is an admirable interpreter of emotional roles, while as a comedienne she has few superiors on the English stage.

It is singular that the Dacres have not been snapped up by some sagacious manager. We need clever people of their grade, and it is to be hoped they will not be permitted to return to England.

THE FUND'S TENTH MEETING.

The preliminary arrangements have been completed for the annual business meeting of the Actors' Fund Association, which will be held next Tuesday morning at eleven o'clock in the Madison Square Theatre.

The special committee of five, appointed by the Board of Trustees, to put a ticket in nomination made their report a few days ago. This committee was composed of M. C. Daly, Frank A. Lyon, E. L. Snader, Joseph Wilkes and William Spencer. This is the ticket decided upon:

President: A. M. Palmer.
First Vice-President: Louis Aldrich.
Second Vice-President: Edwin Knowles.
Treasurer: Frank W. Sanger.
Secretary: Charles W. Thomas.
Trustees: A. M. Palmer, Louis Aldrich, Edwin Knowles, Frank W. Sanger, Charles W. Thomas, Joseph F. Wheelock, Joseph W. Shannon, F. F. Mackay, De Wolf Hopper, Daniel Frohman, Antonio Pastor, M. W. Hanley, Al. Hayman, Augustus Pitou, H. S. Taylor, Rudolph Aronson, E. H. Price.

This ticket includes the names of all but four of the present officers and trustees. J. W. Rosenquest, W. J. Florence, Edmund C. Stanton and Joseph Arthur were not renominated by the committee, Messrs. Hayman, Pitou, Taylor and Aronson having been substituted in their places.

The speakers at the commemorative exercises of the tenth anniversary of the Fund, to be held at Palmer's at 3 P. M. on the same day are Governor Hill, Murat Halstead, Francis Wilson and President A. M. Palmer. Lillian Russell and others will sing, and several orchestras of city theatres will combine for the occasion.

There has been a great rush for tickets and very few seats are left.

WHAT CECIL CLAY SAYS.

Cecil Clay was finishing his coffee and rolls at the St. James Hotel when a representative of THE MIRROR saw him.

"What are Rosina Vokes' plans?" asked the reporter, for Mr. Clay is Miss Vokes' husband, and consequently posted on her intentions.

"Plans' my dear fellow, they are the simplest in the world. She will continue to act in America, with the same supporting company, and with the same plays in her repertoire, occasionally bringing out a new one."

"You must have quantities of one-act comedies sent to you to pass judgment on," said the scribe.

"You are right," replied Mr. Clay, delving into a pile of MSS. on the desk at his elbow, "the number of manuscripts that my wife and I now have to consider is, I believe, seventy-four."

"Have you accepted any to produce next season?"

"We have bought fourteen one act plays. We buy them outright, as they may not be produced for a long time, and it is hardly fair to keep the dramatist waiting years for royalties.

"Miss Vokes' season has been prosperous as usual, except in this city, where the business has not been as good as it might be.

"The reason? I think it's because the class of people who patronize the Vokes company has gone to the country or to Europe earlier than usual."

"When does Miss Vokes return to New York?"

"Some time in January, I believe. Next season the metropolitan engagement will be for only three weeks, whereas the past season it was for three months. Every other year the company goes to San Francisco for an extended engagement, and next year Miss Vokes is due there.

"Does Miss Vokes intend to produce any plays of more than one act?"

"It is quite probable that The Silver Shield will be played in San Francisco. That, as you know, is a long play, but otherwise she will continue in the short pieces.

"We are quiet people, who are not given to bugle blasts, and I am afraid I have told you nothing startling. My wife and I will sail on June 10 to England for a rest. We shall come back to our adopted home in a little while."

EIGHT BELLS ON DECK.

The nautical pantomimic comedy, Eight Bells, was successfully produced under the management of Primrose and West, May 11.

The piece introduced the Brothers Byrne, supported by a strong company. Among other novel features the mechanical effects include a revolving ship, which has been duly patented.

The coming season of Eight Bells will open about Aug. 20. The entire scenery and the four patented mechanical effects will be carried by the company.

The printing will be on an elaborate scale, and a large assortment of sumptuous and picturesque lithographs is now being prepared by the Strobridge Lithograph Company.

REFLECTIONS.

IRENE KENT, Bertha Welby's favorite pupil, will take to the road next season as a star.

W. W. FREEMAN has been re-engaged as business manager of Frank Daniels' company next season.

MEN AND WOMEN is repeating its New York success at the Baldwin Theatre, San Francisco. Daniel Frohman's Lyceum stock company is booked to open there in The Charity Ball early in June.

THOMAS W. KEENE announces that he will appear in a new semi-religious historical play next season. Does Mr. Keene mean semi-religious class?

ADELAIDE RANDALL, the prima donna, has been engaged by the Elks Lodge of Cumberland, Md., to sing at its benefit to-night (Wednesday). Erminie will be produced, and Miss Randall will play the title role.

S. G. PRATT is composing a battle symphony. This sounds incongruous, but it is to be given with scenes of the late war, reproduced by a stereopticon.

THE New York *World* has made an innovation in the form of a daily letter from Chicago. The writer is Bayard Veiller, who writes that he is at work on a three-act drama of Italian life.

BEN TEAL began directing rehearsals of Maggie Mitchell's new play, Lady Tom, at the Bijou on Monday.

THE annual benefit for J. T. Maguire, treasurer of the Fourteenth Street Theatre, took place last Sunday. Members of Aunt Bridget's Baby company and other performers appeared.

L. ARTHUR O'NEILL, manager of the Grand Opera House at Charleston, S. C., writes that he will come to New York shortly to attend to his bookings. He will make his headquarters at Charles Frohman's office. Mr. O'Neill is at present running a successful Summer season.

FREDERICK WARDE and Mrs. D. P. Bowers have ended their tour as twin stars. Mr. Warde is visiting in Brooklyn. He believes that Henry Guy Carleton's The Lion's Mouth can swallow lots of dollars, and will make the tragedy a feature of his repertoire next season. Mrs. Bowers will present her T. Pickering Pick for the first time the first week in June at the Madison Square.

FRANK HOWE, for the past two seasons business manager of the Park Theatre, Philadelphia, has severed his connection with that house. He is coming to New York to take charge of the New York office of Rich and Harris.

ON Thursday afternoon of this week Stuart Robson is to appear in The Henrietta for the benefit of the charity fund of the Confederate Corps of Veterans, an organization which is in its first year.

MAUDE VICKERS' season will come to an end in Toledo on May 30. Her next tour will begin in September, when she will present two new pieces. Her booking is well advanced.

MINNIE RADCLIFFE has been engaged by Jacob Litt to act in his stock company at Minneapolis this Summer.

MARIE SAILER, who will star in Birds of a Feather next season, comes to New York from Philadelphia every Thursday to take a dancing lesson from Ed. Collyer, who reports that she is progressing rapidly. "Daisy Temple," the teacher says, "gives as much promise as any pupil I ever taught. Other new scholars are Emily Stowe, Annie Martell, Berenice Clayton and Alice Earle. I am in receipt of flattering press notices of Marguerite May (Taggs, in County Fair Number One), from New York to 'Frisco. In Bradford, Eng., the week of April 27, Edith Pollock, soubrette of Hardie and Von Leer's company, received a bouquet decorated with the red, white and blue, from "American admirers in the Old World."

BESIDES John W. Ransone, who will play the leading role, the following people have been engaged for A Wolf's Wedding company: Flora Moore, Estrella Sylvia, Stella Mayne and W. F. Mack, Charles Kirke and Edward Foreman. Manager Frank M. Reynolds is greatly pleased with the prospects and reports that negotiations have been completed with Charles Bowser for the character part. The ballet will be under the direction of Miss Sylvia, and Joseph J. Buckley has been engaged as business manager. The scenery, costumes and printing, the management say, will be of the newest and most elaborate kind, and everything will be done to make A Wolf's Wedding one of the best equipped farce-comedies on the road. Sam Dessauer is the representative in this city, and is to be found at Taylor's Exchange.

W. C. LONG, formerly of Newton Beers' company, produced his original comedy drama called The Cloverdale Skeleton at Corsicana, Tex., on May 12. The plot deals with a family skeleton, and exemplifies the Scripture teaching that the sins of the fathers shall be visited on the heads of the children. The cast included Mr. Long and the following amateurs: Bobbie Suttle, Laura Sparks, Mrs. Ben Cuyler, Nellie Hillyar, Beatrice Hearne, Daisy Hillyar, Ben Cuyler, Jack D. Gibbs, Bismark Zedek and J. D. Higbee.

MARY LAWMAN will appear at the Tremont Theatre, Boston, in a society play, entitled Vittoria, the week of June 1. Miss Lawman has adapted the play from the French of Mario Uchard. Manager Frank L. Goodwin has engaged the following actors to support her: Frazer Coulter, Harry Weaver, R. Germain, Howard Coveney, Stella Boniface, J. C. Elliott and Miss Ramsay. Vittoria will be preceded by a comedietta from the French, by Miss Alexandria Ramsay. Mr. Goodwin says, as there will be a dearth in attractions next season, he hopes to make Miss Lawman in Vittoria a permanent attraction. The play in the reading is said to be very dramatic, and everything possible is being done to make the venture a success. Mr. Goodwin has secured Miss Lawman for five years, contingent on the success of Vittoria.

THE NEW YORK
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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—Aunt Bridget's Baby, 82d w.
BROADWAY THEATRE—Wang, 9th w.
CASINO—Apollo, 615th w.
FOURTEENTH ST. THEATRE—Later On, 8th w.
GARDEN THEATRE—Richard Mansfield, 61st t. w.
GRAND OPERA HOUSE—English Opera, 8th w.
HARRIGAN'S THEATRE—Reilly and the 400, 81st w.
H. R. JACOBS' THEATRE—Alone in London, 8th w.
KOSTER AND BIAL'S—Variety and Carmencita, 8th w.
LYCEUM THEATRE—The Veiled Picture, 615th t.
MADISON SQ. THEATRE—The Merchant, 820th w.
NEW PARK THEATRE—A Knotty Affair, 8th w.
PALMER'S THEATRE—The Tar and the Tartar, 8th w.
PEOPLE'S THEATRE—Kidnapped, 8th w.
PROCTOR'S THEATRE—Mr. Wilkinson's Widows, 8th w.
TONY PASTOR'S—Variety, 8th w.

SUMMER SUBSCRIPTIONS.

Readers of The Mirror who are going to the seaside, the mountains, or Europe, this Summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks	50 cents
Ten weeks	$1.00
Three months	1.25

AN UNSANCTIONED DIVORCE.

MAYBE it is not piracy for a composer to divorce an operatic score from its libretto and to present the work with a new book without the knowledge, consent or remuneration of the original librettist, but it savors decidedly of sharp practice.

If the facts as stated by Mr. Fulton, in a communication which appears elsewhere in this issue, are strictly accurate—and there seems to be no reason whatever to doubt our correspondent's veracity—Mr. Itzel, the composer of Jack Sheppard, alias The Tar and the Tartar, has displayed an amount of cheek that entitles him to a dime museum diploma.

Mr. Fulton says that five years ago a Baltimore manager induced him to write a comic opera libretto, the musical setting of which was to be furnished by his director, Mr. Itzel. The understanding was that if the opera proved successful in Baltimore the manager would be able to dispose of it advantageously for the author and composer's benefit.

The opera was produced, and it made a success. Mr. Fulton says that he received no compensation nor did he again hear of the piece until he visited Palmer's Theatre the other evening and was surprised to find the score of Jack Sheppard wedded to a new book called The Tar and the Tartar.

Mr. Fulton appears to take the burial of his work good-naturedly. He resists the strong temptation to pour forth the phials of his wrath upon the ingenious head of Mr. Itzel. He does not even threaten to institute legal proceedings, a course which, on his showing of the facts, he would be justified in adopting.

Nevertheless, Mr. Fulton's position is decidedly unpleasant. His work has been rendered valueless by the unauthorized substitution, while his ex-collaborator is now reaping the pecuniary benefit accruing from the former partnership.

It looks as if Mr. Itzel were most blamable, but Mr. Fort, the Baltimore manager, may be partly responsible. Mr. Smith, the author of The Tar and the Tartar libretto, was probably unaware of the genesis of the music, or he would have hesitated to assist in the unknelled funeral of Mr. Fulton's libretto.

There is a moral attached to Mr. Fulton's disclosure. It is that authors should use extreme caution in selecting persons with whom to collaborate. A union of brains, like a union of hearts, is certain to lead to disaster unless there is brought into it mutual trust and mutual integrity.

BANISHMENT OF TRAGEDY.

MADAME JANAUSCHEK, the great tragedienne, whose name will live in dramatic history beside the names of Cushman and Ristori, laments the decline of public interest in what is familiarly termed the legitimate drama, and acknowledges that after vainly striving to sustain what she rightly conceives to be the highest aims of the stage, she is at last obliged to give up the fight and turn her genius into the popular channel.

This confession of defeat will be sad news to lovers of the poetic and tragic drama. It strengthens the belief that the tragic drama is destined to be driven from the boards, for a generation at least. Its leading exponents have retired, died, or like Madame Janauschek, wearied of the unequal struggle and capitulated to the popular taste.

The renaissance of tragedy in America may be far distant, but it will surely come. It will need the advent of one or two great histrionic geniuses who will interpret the great works of the past with such skill and power that they will live again. It will need, too, the birth of a new poet and playwright whose divine inspirations will expand and diversify the threadbare repertoire of the tragedians of our time.

It will be a herculean task to regenerate and revitalize the tragic drama.

Its school of actors has nearly died out—a new school, based on the traditions of the old, but modified by the spirit of the new era, will have to be set up in its place. It will be necessary to cope with and overcome the materialistic tendencies of the age and instil into the public heart and mind a love for the ideal.

But we have implicit faith in the accomplishment of such triumphs that the glories of the future will pale the lustre of the glorious past.

PERSONAL.

Stanhope.—Adelaide Stanhope acted with the Lyceum stock last week in Brooklyn. She played the part of Mrs. Glynn Stanmore in The Idler.

Watts.—Amelia Watts is visiting her sister, Mrs. Edwin Clifford, at Oshkosh, Wis., where she will remain for the Summer.

Barrymore.—Georgie Drew Barrymore returned, last week, from the Windward Islands, where she has been for the last three months. She went in order to regain her health. She says that she is now in perfect condition.

Cutting.—Robert L. Cutting, the amateur actor, has been taking lessons all Winter from Nelson Wheatcroft.

Aronson.—Rudolph Aronson sailed for Bremen on Thursday. He will visit the principal cities of Europe for operettas for the Casino. He expects to be in this city by the middle of July.

Kimball.—Mrs. Jennie Kimball has received from Europe a pair of thoroughbred horses. They are for Corinne. She has also bought a brougham and a "little gem" of a victoria for her daughter.

Sheridan.—Emma V. Sheridan, late leading lady of the Boston Museum, and husband, Mr. Frye, have taken a cottage at Cottage Park, Winthrop, Mass., for the Summer. Miss Sheridan may act again, but only in parts that suit her.

Gottschalk.—Ferdinand Gottschalk, the young character actor of Rosina Vokes' company, sails for England to-day (Wednesday.) Mr. Gottschalk was born in England and graduated from the amateur to the professional stage. He is original and accurate in his conception of a part, and is one of the best young character actors on the stage.

Chappelle.—Anna Ward Chappelle, a little woman who came into the dramatic world a fortnight ago under favorable auspices at a Lyceum Theatre "special" matinee, has gone to Galesburg, Ill., for the Summer. Galesburg is her home, and she will stay there until the Fall when she intends to return to New York for the theatrical season.

Hornblow.—Arthur Hornblow, of The Mirror staff, will spend a vacation of six weeks in Paris and London. He will sail for Europe by the *Germanic* on June 24.

Dickson.—Harry Dickson, of the Corinne company, sailed for Europe on Saturday by the *Wyoming*. He will return early in August.

Mullone.—Many professionals are acquainted with Assemblyman Michael Mullone, the lessee and manager of the new Opera House in Jersey City. He was formerly proprietor and editor of the Jersey City *Argus*, which for twelve years, from 1874 to 1886, was, under his management, one of the leading papers of New Jersey. Mr. Mullone several years ago was Exalted Ruler of the New York Lodge of Elks. He is a member of the New York Athletic Club, the American Yacht Club, Mecca Temple of the Mystic Shrine, and other organizations. Since he retired from journalism he has divided his time between politics and the care of his property interests.

Falk.—Mr. Falk, the photographer, will sail for Europe on June 10 by the *City of New York*, to be absent several months. This item will particularly interest professionals that may desire the artist's services before he leaves.

Pattee.—Herbert Pattee, who will be one of the interpreters of The Power of the Press next season, will divide his vacation between Atlantic City and the coast of Maine.

Tuesday.—Little Tuesday's mother, Anetta Wood, says that the Mrs. Tom Thumb Lilliputian Musical company is pirating the little girl's name, and palming off a bogus Little Tuesday on the bucolic public. Mrs. Wood adds that her daughter has been in New York the entire season.

Maussy.—Ida Maussy, who has been a prominent member of the Hanlons' company for seven seasons, has finished her season, and gone to Colorado for the Summer.

Johnson.—Alice Johnson, the American prima donna, who has a repertoire of thirty operas, writes from Paris: "It is to perfect myself in the roles incident to such a range that I have come to Europe to study—risking my earnings and the possibility of being forgotten at home by managers and public alike. This has been no small sacrifice since it has compelled the refusal of several offers and the declination of employment here. I must study the methods of French, English and German artists, while subjecting my voice to the discipline of such teachers as Marchesi, Vartel and Lamperti." Miss Johnson is the more to be commended for her practical determination to secure the best equipment because she had already made a name and position for herself in this country. She made an enviable record with such organizations as the McCaull, Dunlap and California Opera companies.

Winthrop.—Ethel Winthrop is traveling with Augustin Daly's company during its Spring tour, which will terminate in June.

Dorr.—Dorothy Dorr has been remarkably successful in London. Clement Scott says in the *Telegraph* that Miss Dorr is an actress who at once ingratiates herself with the audience by her refinement and graciousness. The *Daily News* raves about her "sweetly modulated voice with its suspicion of American accent;" the *Era* rhapsodizes over her pleasing mobility of feature, while the critic of the *Referee* confesses that Miss Dorr's "pathetic tones went through him."

Wilson.—Francis Wilson is back in New York after his peregrinations. As he walks up—or down—Broadway, his head keeps up a series of nods to his friends.

Malone.—Marion Malone, formerly a member of the Emma Abbott company, will go to Montreal this Summer to fill an engagement in light opera at the Lyceum Theatre. This will be Miss Malone's first attempt in comic opera. She hopes to make her début in New York next Fall.

Burg.—Ellen Burg, who will be the leading lady of Mayer and Lederer's Comedy company, headed by Charles Dickson, sailed for Europe last Saturday to be absent six weeks. She will return in time to begin rehearsals of Incog early in July. The company will open in Chicago in August.

Eldridge.—Mrs. Louisa Eldridge is making the rounds of the theatres, recreating after her long season with Dr. Bill. She does not know yet where she will be engaged next season, but Mrs. Eldridge is one of the few actresses that never worry when they are "at liberty"—she is always in demand. Next month Mrs. Eldridge will go to Europe. She makes the trip chiefly for the benefit of the sea voyage, and so she will embark on a slow-going ship.

Gibbs.—Mrs. Berlau-Gibbs will pass the Summer on an island in one of the Canadian lakes, visiting her uncle. Mrs. Gibbs has not yet made her plans for next season. She has had a number of plays submitted to her recently, but none have suited.

Frohman.—Charles Frohman is expected to return from Europe about the middle of June.

Sanger.—Frank W. Sanger sails for Europe this week.

Murray.—Frank Murray will continue to manage Frank Daniels next season. Mr. Murray is a confirmed bicyclist, and will spend most of the Summer on wheels.

Florence.—Mr. and Mrs. W. J. Florence were walking on upper Broadway last Saturday. Both look hearty and happy. They are to star together once more, after the Jefferson-Florence combination ends next season.

Hewitt.—Maraquita Hewitt, the author of the new comedy, entitled The President, is the wife of Harry S. Hewitt, the author of "It's English, You Know," and the society editor of the *World*.

Webb.—Dora Webb, of the Ship Ahoy company No. 1, closed her engagement with that organization on Saturday. She will pass the Summer months at Cape May with her husband, Edward Webb.

Tyler.—George C. Tyler, who has been doing excellent work in advance of Willard Spenser's Little Tycoon company this season, has returned to New York. Mr. Spenser is much pleased with Mr. Tyler's services.

Price.—There is a movement on foot to erect a monument over the grave of Neil Price, who died last Fall at Chattanooga, Tenn., and is buried there in the Forest Hills Cemetery. Mr. Price was the author of "Stick to Your Mother, Tom" and other popular songs. He was a variety actor until, owing to an enfeebled constitution, he was unable to go on and do his turn. He was then tenderly cared for by Dr. Edward G. Kerr, who had him buried in his lot at Forest Hills.

Lemaitre.—Madame Frederic Lemaitre, daughter-in-law of the celebrated actor, has been engaged by M. Porel for the Odéon Theatre in Paris.

LETTERS TO THE EDITOR.

SHAKS AND FLATS.

PHILADELPHIA, May 21, 1891.

To the Editor of the Dramatic Mirror:

SIR,—Something like five years ago, a company composed of Jeannie Winston, Annie Myers, Rose Leighton, Louise Searle, George Appleby, Walter Allen, Arthur Bell and others, was fulfilling a Summer engagement at cheap prices at the Academy of Music in Baltimore, under the management of Samuel W. Fort.

Now, of all men in the world, possessed of the wheedling faculty of getting work done for nothing, Mr. Fort deserves to fly the banner, for it so came to pass, that during this particular Summer season an idea came into his prolific brain that the life of that romantic young housebreaker, Jack Sheppard, would furnish a good subject for an opera for his company, and assuming his most wheedling manners, he asked me to undertake the affair, promising that the director of his orchestra, a talented young musician named Adam Itzel, Jr., would give it a musical setting; that he would stage it in fitting style, and if it was a "go" he could dispose of it for us at a good valuation. Although the arrangement was a little vague, I had sufficient confidence in my ability to do my part of the work in a satisfactory manner, and withal, a strong admiration for the somewhat marked talent of my young collaborator that was to be, and so was led to begin the undertaking.

After some months of hard work—for it was no little task to make an operatic *scenario* from the lurid Buckstone version, with its twenty-three changes of scene—and at the same time adapt it to the capacity of the company for which I was writing—I at last finished it, and in due course young Itzel gave the final touches to the music, the lyrics having been sent him as soon as completed.

Another season had rolled around, the same company was again performing at the same Summer prices, and at the same house, and the dog days were fast approaching before the opera was finally placed in rehearsal. The Summer season, however, closed without giving Jack a presentation to the public, the understanding being that it would open the regular Winter season. I was not over sanguine that the dear public would care to pay Winter prices to see a Summer company perform a new opera, the work of local writers, for I remember the old adage regarding the prophet, and the value set upon him in the land of his fathers; but in this I was most agreeably disappointed, for before the week was out the opera was playing to "standing room," and the "take" of the week exceeded six thousand dollars.

For my share of the work, I neither asked nor did I receive one penny in compensation, contenting myself with the belief that the opera was a valuable piece of property, and would one day yield a hand some return to the talented young musician and myself.

The opera was performed afterwards in the South by Mr. Fort's company that same season, and then was for the time consigned to the limbo of forgotten things, until chancing in Palmer's Theatre, while on a recent visit to New York, I was unexpectedly regaled by the well-known airs, melodies and marches of the identical Jack Sheppard, wedded to the picturesque posings and funniments of The Tar and the Tartar, and Itzel led the orchestra, surrounded by the divine afflatus of a new found pleasure.

Thus it is that my talented and *sharp* young friend has played me for a *flat*, used me as a stepping stone to his present greatness, and left me to ponder upon the depreciated value of my poor manuscript, divorced thus summarily from its ancient muse.

Yours truly, ALBERT K. FULTON.

MR. MACK RECEIVED THE ENCORES.

NEW YORK, May 25, 1891.

To the Editor of the Dramatic Mirror:

SIR,—In glancing over your valued journal this morning I noticed in the criticism of Bridget's Baby that your representative says that I received three encores for singing "Boys Together," that I deserved them, etc., and that Andrew Mack had a powerful voice, lacking sweetness.

However much I would have liked to have had the very favorable notice credited to me, it is only fair to say, in justice to Mr. Mack, that it was he that sang "Boys Together" and received the three encores. I, however, had nothing to complain of in the manner in which I was received.

I trust that there will be some correction made in your next issue. Truly yours,

JAMES ALDRICH LIBBEY.

THE USHER.

In Ushering
Send him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I observe that those ardent disciples of high dramatic art, Messrs. Herne and Aldrich (T. B., or Louis, or both?) have had a meeting of Theatre Libre advocates with a view to instituting a theatre as is a theatre in Boston. Messrs. Field, Tompkins, Schoeffel *et al* are undoubtedly shaking in their managerial boots.

✣

The bustle and hustle about Taylor's Dramatic Exchange eloquently proclaim the success of the new enterprise.

The reason for it is plain to see. Taylor has the confidence of managers, both resident and traveling.

He has not so many personal irons in the fire that he cannot look after the business of his patrons. He is as straight as a die. He is reliable. He attends to his duties. He has a regard for his word. And he is popular.

I am glad that Taylor has taken hold of the exchange business again, for that is a surety that it will be conducted on the square.

✣

If managers in other sections of the country would emulate the example set by the managers of the Southern and Texas circuits in shutting down on inferior attractions, the theatrical business would get upon a firmer basis.

There is a growing sentiment in favor of coöperative action among theatrical men of the long-headed variety, and their influence will be exerted in time to regulate existing abuses.

The Southerners will derive the first benefit from having taken the initiative in reforming the booking system.

✣

Mrs. Kendal sends a sheet of paper bearing the letter head of each hotel she visits to her bright little daughter, Dorothy, who is at school on the other side, and Dorothy fills it with her own original opinions and sends it back by return post.

Her correspondence is delicious and reveals one of the many reasons why the mother worships the very ground her little feet walk on. Dorothy's last, received last week, reads as follows.

My darling Father and Mother

How are you all, quite well I hope. Margaret has just told me that to-morrow five weeks you will be here. The weather we have now is perfectly lovely, the sun shines nearly always, only there is such a horrible wind that spoils the sun. Margaret told me, that was so frightfully hot at New York. I shall soon be able to put on cotton dresses, and no jackets at all, how nice it will be. Margaret and Ethel have gone out to geather. I have got an English composition, on which I shall talk about America, about the Niagera falls, the subject is The wonderfulist thing one has ever seen, so as I have seen the enormence picture or painting of it in London at a lot of photografes of it, I have chosen it. We are having a whole holiday on next Thursday, I think we are going to the Valley Du Nocre with Madame Mac Coll and the school, the boarders, it will be great fun. With my best love to you I always remain your loving little daughter, DOROTHY GRIMSTON.

"Bless her!" said Mrs. Kendal, in speaking of this quaint epistle, "she's quite a character, but oh, such a sweet one!"

✣

The managers of the West-end theatres of London have been "calling down" the *Era* because of its vicious attacks upon Clement Scott.

Messrs. Irving, Hare, Tree and five other managers recently met, and the result of their deliberations was the withdrawal of their advertisements from Mr. Ledger's journal.

Immediately after this action the *Era* began to print sweet things about the rebel managers, evidently with the expectation of securing a revocation of their cruel edict.

While I do not sympathize with the *Era*'s abuse of Mr. Scott, I cannot see that the managers' "boycott" can have any other effect than to make the public think that their relations with Mr. Scott are of so close a nature that they are compelled to fight his battles for him.

Mr. Scott is the critic of the *Daily Telegraph*; he has several other avenues for printing whatever he chooses in his own behalf, and the attacks of the *Era* were beneath contempt.

The London managers have made a great mistake in this matter, and Mr. Scott has made a greater mistake in permitting them to make his wrongs their own.

DANIELS' SUCCESSFUL SEASON.

Frank Daniels brought to a close on Saturday night at Montreal, the most successful season he has had since he became a star.

Little Puck, unlike the majority of contemporaneous farce-comedies, has a plot of genuine interest, and the comedians are not compelled to resort to vulgar horse-play in order to create laughter.

Mr. Daniels intends to present an elaborate production of Little Puck next season, and will present one or two other pieces as well.

He tried a new comedy called The Attorney in Montreal last week, which met with so much success that he has decided to perform it at matinees altogether during the coming season.

MADAME JANAUSCHEK EXPLAINS.

We learn that the recent report of Madame Janauschek's retirement, which was sent from Pittsburg to several newspapers, did not originate in an innocent error, but was a deliberate and malicious fabrication, circulated by its inventor for the purpose of "getting even" with the actress, because she discharged him from a position in her employ.

We have received from Madame Janauschek the following letter, written after she had seen THE MIRROR's suggestion that a grand farewell testimonial should be given her by her profession and the public of this city

To the Editor of the Dramatic Mirror:

SIR.—Permit me to thank you for the acknowledgment of my merits and for saying that something is due to me from the American public. My own idea of what was due to me from the hearts of the American public I gave up long ago. Nevertheless, it stirs my heart when I find that some one still remembers me, gives me the credit I have striven to earn and says that I am a true artist and an earnest worker in the profession. Therefore I thank you most heartily for your kind remembrance and appreciation.

I certainly did all in my power to elevate the dramatic stage and worked faithfully for the better tastes of the audiences. But nowadays it is a gigantic task to make the public understand one's aim.

The people (called public) look upon almost every fine, legitimate play as old trash, but they will patronize grand productions like Henry Irving's. They will not allow us to take three and four dollars a seat; they even growl at prices from one dollar to twenty-five cents. And yet they want grand productions.

For several years almost every company that has played the legitimate has fared badly, and, this season has been the worst of all. As you well know, many companies closed weeks ago. I, feeling that something is due to my company and to my reputation, am still on the road.

It would be most insincere did I say that it would be folly to close because business is very fine. I have suffered, as every one has suffered more or less. We read about the great business certain theatrical companies have done—but I know better, and so do you. I have encountered on the road many contradictory reports concerning the receipts of these companies.

There is nothing to exalt or to rejoice about in the present state of affairs. There is good reason to mourn, and I do mourn from the depths of my heart.

Time has proved what I prophesied years ago—that the legitimate drama is dying out. This past season it almost breathed its last.

In what I have written I have wished only to show to you that I, as well as many others, had a constant struggle this season, which was increased by the unusually rainy weather that we encountered day after day for more than four months. We had, therefore, to fight two enemies, and I assure you that we fought them bravely. My company, as well as myself, look back with pride to what we have accomplished.

Now, after an arduous and honorable struggle and being almost at the end of our season, a loafer (excuse the expression) takes his cudgel in hand and scatters abroad reports concerning us which are nothing better than a pack of lies—the poor revenge of a drunkard!

I have no positive knowledge, but the article about my retirement that appeared in your paper came, or could be traced to, John J. Foster—and I beg you to let me know who was the writer or the instigator of the article in THE MIRROR (and in many other papers) for I will not cannot take these false reports lightly.

Permit me to tell you that about six weeks ago I received a telegram from Mr. Foster, asking me very humbly if I could employ him for the rest of the season, and offering to come for a small salary.

I had then before me my engagements in Cincinnati and Pittsburg, and I thought he might be useful to do advance work. I telegraphed him to join my company. I knew that he was apt to drink, but I knew, too, that when sober he was able to do good work. He was stranded in the West, and I thought he would be all right for a few remaining weeks of the season.

After he had been less than two weeks in my employ, I came to the conclusion that I was mistaken. The reports that reached me regarding Mr. Foster were bad. He did not go to towns where he was told to go; he made mischief in annoying the managers in Cincinnati and Pittsburg; he plunged us into heavy extra advertising expenses without having been given the authority to do so, and the report went along that he was drunk.

Mr. Ballenberg, of Pike's Opera House, Cincinnati, asked me personally how I could keep such a drunken loafer in my employ. He had a similar reputation in several smaller towns. Then before we reached Pittsburg he sent us the most insolent and impertinent telegrams, which the gentlemen in my employ did not show me, wishing to give me no more annoyance than I had already. Had I seen them Mr. Foster would have been dismissed there and then.

When we arrived in Pittsburg we dismissed him quietly, paid him all that was due him, and gave him his fare to New York.

After Mr. Foster was gone, I learned that he had made threats that we should read something in the Eastern papers. It naturally follows, that Mr. Foster is the man who spreads these false reports. If my surmise is true, please read the enclosed letters, which I received from him within the past few days, and then you yourself can form an opinion of his character.

One thing more I wish to say: Mr. Foster often heard me say how absurd it was that the papers always heap years on me, always making me older than I am. He knew that I did not like it, and this very thing he brings before the public, making me older than I was ever before said to be. In one of his letters, you will see that he has the impertinence to enclose the article in the *Herald*, based on his false statements, wherein it is stated that I celebrated my birthday in Pittsburg, on May 10. My birthday happens to fall on July 20. This is a minor fabrication of a malignant, drunken brain. Mr. Foster does not attack Mr. Stuart, who told him the truth to his face, but he assails me, who always treated him with consideration.

I give you my word of honor that I am not sixty-four years old. Were I that old I could not look the parts I am now playing, nor would I have the physical strength or the voice for them. As it is, I hope to retain those requisites for some years to come.

Contrary to the false reports, I intend to go out next season with The Harvest Moon, my new play, which will be the sole production. It is a strong, sensational drama, containing much light comedy, which was most enthusiastically received in Pittsburg, where it was produced. I played the piece but once, and at the end of the week, just to test it, I am happy to say that it made such an impression that I was reproached for not having begun my engagement with it and given it the entire week.

I have plenty of strength and I am still ambitious. I shall concentrate all my energy on this play. I shall give the audiences what they prefer to see. I have done more work to elevate the stage than many American actors and actresses have done, and for what? No one can blame me now, if I do as others do, for sacrifices have a limit.

Sincerely yours,
JANAUSCHEK.

Connellsville, Pa., May 19, 1896.

The letters written by Foster to Madame Janauschek are dated May 14 and May 19. The false reports that have naturally aroused the great artist's indignation were circulated on May 11. In the first letter Foster applies for an engagement next season. In the second he suggests a route, repeats his request, and closes with these tell-tale words: "I sincerely hope that Mr. Stuart has recovered from his impotent anger toward me and feels a little different from what he did on Monday morning (the 11th) when he thought he did not care a—— for newspapers. He has himself to thank. When we look for angels among agents we rarely find them, and more allowances should be made for their occasional faults than many managers will concede."

But even if Foster had not betrayed himself in the letter quoted, THE MIRROR would be able to fasten on him the origin of the dastardly lies respecting Madame Janauschek. The communication which brought us the alleged news that the actress was broken in health and fortune and would retire from the stage immediately, was written on the letter-head of a Pittsburg hotel, and posted on Monday, May 11. The name signed to it was fictitious, but although Foster took that precaution he neglected to disguise his handwriting.

There is no need to characterize the deliberate mendacity of this man. His motive may have been simply to revenge himself for his fancied wrongs, or it may be that he thought this exhibition of his power to do Madame Janauschek an injury might frighten her into giving him the engagement he desired.

But he barked up the wrong tree. Having got his lies into print it is well that he now has an opportunity to feel the boomerang effects of clumsy deceit and overreaching malice.

As for Madame Janauschek's physical condition her own words are borne out by no less an authority than Mrs. Scott Siddons, who was one of the many prominent artists that came forward with voluntary offers of coöperation after THE MIRROR's suggestion for a farewell testimonial to Janauschek.

"I saw Madame Janauschek for the first time a few weeks ago in Louisville," said Mrs. Siddons. "I expected to find her powers impaired, but in that I was disappointed. I saw each of the four performances she gave during her stay, and her acting was a revelation. Her power was startling; there was not a trace of age or of decay in the grand voice, the splendid declamation, the noble action. She looked as young as the parts required, and she played them incomparably. When I read in THE MIRROR that Madame Janauschek had broken down, I could scarcely credit it. She had seemed to me to be the very embodiment of vigor and dramatic power. I am glad to learn that the report was unfounded."

THE PENNSYLVANIA CIRCUIT.

John D. Mishler, of Mishler's Academy of Music, Reading, Pa., was in the city last week. He is in town every once and a while for a few days during the Summer to book companies for the Eastern Pennsylvania Circuit, which includes Scranton, Wilkesbarre, Hazelton, Allentown and Reading.

Mr. Mishler told a MIRROR reporter that work has already begun on remodeling the Academy of Music at Scranton, and that the other theatres of the circuit will be renovated during the Summer.

Moses H. Burgunder, of Wilkesbarre, is associated with Mr. Mishler in the management of the circuit.

Mr. Mishler says that last season was the best known in Reading. He attributes prosperity to the fact that the companies have been competent and acceptable, that there have not been too many of them booked, and that he himself has not made exaggerated announcements to his patrons.

ROSE COGHLAN HAS A NEW PLAY.

Rose Coghlan has secured a new comedy, from the pen of Leopold Jordan, entitled Dorothy's Dilemma, which has been written especially for her. She has secured the exclusive rights for America, England and Australia, and has decided that Mr. Jordan's play shall be her sole production the coming season.

The printing is to be most elaborate, and is already in the hands of the Central Lithograph Company. With regard to the scenery and her costumes, Miss Coghlan is already devoting much of her time and thought to those matters, intending that the play shall be produced in a thoroughly artistic and complete manner.

Her business arrangements for the coming season, which is entirely booked, have been placed in the hands of George Wotherspoon.

MR. HAMMERSTEIN'S THEATRES.

H. Rosenberg, the representative of Oscar Hammerstein, the Harlem manager, was a pedestrian on Broadway the other day. He told a MIRROR reporter that many strong companies had already been booked interchangeably for the Columbus Theatre and Harlem Opera House. Among others mentioned by Mr. Rosenberg were Stuart Robson, Marie Wainwright, Richard Mansfield, Cora Tanner, Blue Jeans, A Straight Tip and the Lilliputians.

"Mr. Hammerstein wants to produce grand opera in German at the theatre which he will build on Thirty-fourth Street, between Seventh Avenue and Broadway. He has had a number of subscriptions promised for it. He is not discouraged by his previous attempt to present grand opera—which, by the way, was in English."

Mr. Rosenberg says that both the Columbus Theatre and the Harlem Opera House have had satisfactory seasons, although the Columbus did not fare as well as was hoped, owing to failure of opera and its stock company.

FANCY DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, near Broadway.

PROFESSIONAL DOINGS.

ROBERT LEE KEELING, who has never acted before, has signed with Robert Mantell for next season.

EVELYN POLLOCK has been engaged for Harrigan's next season. Amy Lee and Harry Davenport will retire from this company.

HOWARD KYLE, Fitzgerald Murphy, and Henry De Lussan have been engaged for Modjeska's company, which opens in Canada in September.

FITZGERALD MURPHY is in town trying to dispose of his dramatization of "The Kreutzer Sonata."

J. H. MEDALIE, the editor of *Life*, is to write an essay on John Drew for Frederic Edward McKay's "Actors on the American Stage."

CHARLES SCHROEDER, who sails for England to-day, has gone as the representative of Agnes Huntington.

MYRA MERVILLE, Mamie Taylor, Gertrude Eastman, Herman Waldo, Adolph Mayer, George M. Herbert, M. Norton and Albert Krause have been engaged for the Lyceum Opera company at Montreal, Can. Their season will begin on June 1.

JOHN L. SULLIVAN has been expelled from the Elks. That organization does not think that John, however, strong, has been elevating the stage.

EMMA MAUDERN, who has been with Barry and Fay this season, has been secured by Augustus Pitou for next season.

JOHN HAMMOND, business manager of the Whallen and Martell combination, writes that he has gone to shoot fog and sleep in the clouds, at Cartwright Homestead, in the Catskills. He is accompanied by Harry Martell, proprietor of the People's Theatre, Paterson, N. J., and will remain in the mountains during the Summer.

BRANCH O'BRIEN, after a tour of thirty-seven weeks in advance of Effie Ellsler, is once more seen on Broadway. Mr. O'Brien reports that the past season is the best Miss Ellsler has had for some time. By-the-way, everybody seems to be reporting that "the past season, etc." Miss Ellsler gave two hundred and twenty-two performances, and traveled 10,213 miles. Mr. O'Brien has not yet signed for next season.

IDA POMEROY is in town. She is arranging to star next season in her new play, Little Hurricane. Walter Hawley will be in her company. Miss Pomeroy has just ended a successful season as Muggs in W. H. Bishop's Mugg's Landing company.

P. G. HUBERT, father of Marie Hubert-Frohman, will build a fourteen-story apartment house, on Fifty-eighth Street, near Sixth Avenue, which will be named The Marguerite, after The Witch.

MARGUERITE ST. JOHN, who has been passing the Winter unprofessionally in Florida, will devote her Summer to a series of entertainments for the *Evening World's* sick babies' fund. The entertainments will be given at Newport, Saratoga and Richfield Springs. George M. Wood will manage them.

JO. BAYLISS, of the People's Theatre, Chicago, said to a MIRROR reporter: "I arrived in town on Thursday, and have already secured some good companies for my theatre. The past season has been a good one; the first part was booming, the last part business fell off. Everything in Chicago is 'World's Fair.' It will be a fine thing for the theatres. My house is two blocks from the Art Gallery, and a block from the Auditorium. By the time the Fair begins, I shall have practically a new theatre, as I intend to make extensive alterations. I shall be in New York two weeks."

THE Alumni of the American Academy of Dramatic Art, better known as the Lyceum School of Acting, desire to give a reception in June. Graduates are requested to communicate with Emma V. Sheridan, the president of the Alumni, to learn particulars of the meeting and reception. Miss Sheridan adds her personal request to the official one.

ALF. C. WHEELAN has received several offers for next season, but as yet has not accepted any.

LOUISE GERARD and Albert A. Thies will sail for Europe on May 28, and will give Evenings of Song in London during the season.

MRS. JENNIE KIMBALL has completed the booking of 1896-97 for Corinne. The tour will begin at Philadelphia early in September. It will continue through the South, Texas, Colorado, California, etc. The season will last over forty weeks, and by the time it is ended, Corinne will have played at every important city from post to finish. Mrs. Kimball is the sole manager of the Corinne company, and she attends to her own bookings and to the organizing of the company.

THE third annual entertainment of the Five A's will take place to-morrow (Thursday) afternoon. The programme is an unusually good one and includes Little Tuesday, Sophia Snippman, Della Fox, the McCaull Opera company, Digby Bell, William F. Rochester, Fred Frear, Charles Myers, John Dudley, Helen Bertram, Laura Joyce-Bell, Annie Myers, Josie Knapp, Edward Harrigan, Annie Yeamans, John Wild, Marie Hubert Frohman, John T. Kelly, John Kernell, Frank David, George Melville, Henry V. Donnelly, Eddie Girard, Arthur Ricketts, Charles Wayne, Charlie Reed, William Collier, Ignaccio Martinelli, Frank Lane, Pete Daly, Edwin Stevens, De Wolf Hopper, Frank David, Jeff De Angelis, Harry Booker, Otis Harlan and Eugene O'Rourke.

HELEN BERTRAM sang for the last time in The Tar and the Tartar company on Friday of last week. Harry Askins says she left because the management refused to appoint her husband, Mr. Tomassi, musical director. Miss Bertram says that the reason she left was because other singers in the company are all powerful. Josephine Knapp is playing Miss Bertram's part temporarily.

THE SOUTH'S GREAT PROGRESS.

The development of the resources of the South is one of the marvels of the day, and a subject worthy of the closest attention of the managers of our leading attractions. Capital, always alert to discover and occupy the richest fields for operation, has traveled in that direction with a stupendous impetus.

It is a fact worthy of special note that within ten years more than $40,000,000 of foreign and Eastern capital has been invested in the South, and it is equally a fact that no section of our country enjoys to-day such a degree of prosperity as Dixie enjoys.

To those persons that are conversant with the wonderful progress that has been made, and is now being made there, these statements may seem strange, not to say surprising. They do not know that the amazing development to which we refer is shown not only in the building up of new cities and the unearthing of vast mineral wealth, but also in the establishing of great manufacturing interests and of every possible line of industry. This has drawn to the South a class of progressive, well-to-do people.

Amid all this prosperity, nothing has advanced so much as the theatrical business. Without exaggeration, the South can be called the Mecca for first-class attractions.

THE MIRROR has made a careful examination of this subject, with the result that it finds that no traveling organization of merit which visited the South during the past season left that territory without pecuniary benefit. From the Ashley and Cooper Rivers in Carolina, to the Rio Grande on the border of Texas, there is no section of the country with a consecutive number of towns of over 20,000 inhabitants has given so large a business to first-class companies. Atlanta, Ga., is possibly to-day the best theatrical town of its size in the United States. This seems a strong assertion, but facts and figures bear out the statement.

Galveston, Houston and other Texas towns are mints. Birmingham, in Alabama, likewise doesn't know the meaning of the words "bad business." Macon, Savannah, Charleston, Augusta, Mobile and many others always give the capacity of their houses to good attractions.

There is one thing, however, about the South that must be borne in mind. It will not tolerate rot. It will not be deceived more than once, and the managers of the South for that reason have wisely bound themselves, under penalty of a heavy fine, to notify each other of any attraction unworthy of the patronage of the public and under no consideration will that manager allow that attraction to be "boomed" in his town. It is incumbent upon him, according to the agreement, not to ask the press to give favorable notices in advance to an attraction unworthy of it.

The policy adopted by the Southern managers will ensure to the people of the South a better class of attractions. The managers of the leading stars and combinations are assured by it that if they on their part keep faith with the public they will be accorded large houses and a warm reception.

To the public as well as to the theatrical people of our country there are two facts that will be of interest in connection with this article. First, the farmers of Georgia, Alabama and Texas are in a better condition than in any other three states of the Union, and there are fewer mortgages on their farms than of those of any other section of the country. In Carolina the farming class have become rich from their truck farms and their phosphate deposits. Second, the business of the South that formerly was conducted almost entirely on the credit system is now on a cash basis, which puts money into circulation among the classes of people that patronize theatricals.

THE MIRROR has interviewed the managers of large attractions that visited the South, and ascertained that the business done by good attractions the past season was at least thirty-three per cent. greater than ever before.

The Southerners have often been deceived by attractions that failed to carry out their promises or their agreements with the local managers. The latter have profited by experience, and their contracts in future will be specific and iron-clad with respect to the quality of visiting companies. They say that reputable companies presenting performances such as they are represented to be when the bookings are made, are certain to receive generous patronage, and that that is the only class of companies they care to give dates to.

Formerly attractions that went South promising to carry sixty people, and advertising that number, generally consisted of half that number. Last season Bluebeard, Jr., was an exception. That company went into the South intact. The result was that it took away profits reaching nearly $15,000.

The old objection to the South of "railroad jumps" no longer exists. From one to three railroads traverse every important route. Consequently competition is active and traveling is rapid and comfortable. As illustrating the great improvements that have been made in the Southern railway facilities, it may be cited that a company closing in New Orleans on Saturday night can open in Chicago on Monday night.

THE MIRROR's advice, based on its study of Southern facts and figures, is for good attractions to go Southward next season and for bad attractions to keep to the North of Mason and Dixon's line.

THE REVUE D'ART DRAMATIQUE.

The *Revue d'Art Dramatique* of May 15, just received, contains a number of interesting papers. "Dramatic Symbolism, by M. Lucien Muhlfeld;" extracts from Ambrosius, the comedy by Chr. K. F. Molbech—the Danish Shakespeare; "The Director of the Comédie Française"—a sketch by M. E. Lefranc; and "A Critigism on Ibsen," *apropos* of the production of The Wild Duck. The usual criticisms book reviews, news notes and foreign correspondence make up the remainder of an excellent number.

MR. WHEATCROFT ON THE WING.

Nelson Wheatcroft was coming out of his office on Twenty-eighth Street when a MIRROR man met him. "I have had a busy and profitable season," said the actor. "Aside from my regular work at the Lyceum Theatre, I have had my private pupils, and have rehearsed many amateur companies.

"It is with regret that I leave the Lyceum, for everything connected with the place is charming. It may not be a bad thing, however, for me to stretch my wings a bit. I expect my work as leading man in Augustus Piton's company to be congenial, and as my wife, Adelaide Stanhope, will be in the company, too, we shall be a very happy pair.

"I wish," said Mr. Wheatcroft, that you would make a note of the fact that my wife and I have moved from Fifty-ninth Street to 130 West Forty-ninth Street. Packages and people galore are coming to the wrong address."

"When do you leave the Lyceum company?"

"In San Francisco. I expect to be in New York once more by the middle of August. And then rest? Not at all. Rehearsals will begin at once for Mr. Piton's company."

ASKIN CONTRADICTS FULTON.

A representative of THE MIRROR called at Palmer's Theatre on Monday afternoon to tell Adam Itzel, the composer of The Tar and the Tartar, that Albert R. Fulton claims, through THE MIRROR, that Mr. Itzel's music in The Tar and the Tartar had already been used in Jack Sheppard, an opera the libretto of which Mr. Fulton wrote, and the music of which Mr. Itzel composed.

Mr. Itzel was in Baltimore at the time the reporter called, but Harry Askin, the manager of The Tar and the Tartar company, said:

"I heard the music Mr. Itzel wrote for Jack Sheppard. Indeed, it was through hearing it that I commissioned him to compose music for me.

"If Mr. Fulton says that the music in the two operas is the same, he says what is not so. I have heard both, and state positively that the music in The Tar and the Tartar was never heard before The Tar and the Tartar was presented.

THE FRUITS OF HIS TRIP.

Daniel Frohman returned from London on Wednesday of last week, after a month's absence from New York. He brought with him the manuscripts of plays by Arthur Pinero, Ralph Lumley, Haddon Chambers, Jerome K. Jerome and Robert Buchanan. He has not decided what play the Lyceum stock company will appear in on the opening of its next regular season.

Mr. Frohman told a representative of THE MIRROR that he had also several unacted plays by American dramatists. His company will introduce next season the best results of native and foreign work.

The manager will leave town next week with his company, going direct to Oregon. He will return in time for the opening in August of E. H. Sothern's season at the Lyceum.

During the Summer the theatre will be repaired, redecorated and improved. The musicians, who have been lodged above the auditorium, will play on a level with the stage. They will still be concealed, however.

A JOLLY AFFAIR.

Fanny Rice will star. Her tour will begin at the Tremont Theatre, Boston, on Sept. 7. She will appear in a spick and span new farce comedy adapted from the French by Arthur Wallack, in which she will play the part of Violet Carroll.

Miss Rice is a favorite on the road as well as in New York. Everybody wishes her success in her new enterprise. Her manager says that A Jolly Surprise has comic complications, and consistently allows the introduction of specialties by Miss Rice and a strong company, and that the music is catchy and original.

Many letters from both strangers and friends congratulate the brisk dancer and pleasing singer on her plan, and prophesy good luck.

OBITUARY.

William J. Howes, property agent of The Fakir comedy company, was drowned last Wednesday in Silver Lake. The home of Mr. Howes was in Chicago.

J. H. Hughes, at one time well known in the amusement world as a conjuror and magician, under the name of The Fakir of Ava, died last Sunday at the Grand Central Hotel in Olean, N. Y., at the age of seventy-six.

Mrs. W. H. Collings, the actress, and widow of the veteran actor of that name, died of pleuro pneumonia on Monday at her residence, 327 West Thirty-first Street. She leaves two young daughters. The funeral will be held to-day (Wednesday), the burial being in the Actors' Fund plot at Evergreens Cemetery.

Daniel Mortimer, the character actor, youngest son of J. K. Mortimer, the comedian, died of consumption on Sunday at St. Vincent's Hospital. He was in his twenty-eighth year, and leaves a wife and child.

M. Reis, of Wagner and Reis, managers of the Oil Region Circuit, was one of last week's arrivals in the city. Mr. Reis is hopeful over the prospects for next season and has already made a number of excellent bookings for his circuit. His last year was a prosperous one. The firm has added the Wieting Opera House at Syracuse, N. Y., to the list of theatres it represents.

CLEARINGS.

NEW songs were introduced in Apollo at the Casino last Monday.

GUSTAVE AMBERG has recovered from his recent severe illness.

ROBERT MANTELL underlines a one-act piece called A Lesson in Acting, at the Lyceum. A lesson in acting is needed by several members of his present company.

MANAGER MORRISSEY'S English Opera season opened most auspiciously at the Grand Opera House on Monday night.

A DISTINCT success was achieved by Mildred Eytinge, an amateur actress, at the Washington Arch benefit at Madison Square Theatre last week. She played Theresa in Fennel.

AD. CORBETT objects to having his name suppressed in connection with the authorship of Is Marriage a Failure? He wrote the piece and A. C. Gordon revised it for Stuart Robson.

HENRY GREENWALL is exercising much discrimination in his bookings for next season. He is giving time in New Orleans and Texas to solid attractions only. He has secured Bernhardt among others.

DURING THE BALL and Vittoria, new plays, are being rehearsed in this city. They will be presented at the Tremont Theatre, Boston, next Monday.

THE MERCHANT is having a successful run at the Madison Square. The piece is liked for its naturalness and strength, and it is excellently played. The Merchant will undoubtedly win favor on the road next season.

W. T. KROGH is still the manager of the Academy of Music, Charleston, S. C., and will probably personally superintend its management next season.

ADDIE HOSMER, the contralto of the Willard Spenser Little Tycoon company, was married to J. K. Adams, a member of the Casino chorus, on Sunday.

TRIAL rehearsals of The Struggle of Life are being held under the direction of Fred. Williams. Any unsatisfactory member of the cast will be replaced.

SANFORD H. COHEN left for Atlanta last week, where he goes to assume the general management of the Piedmont Exposition, which is to open in October. Before leaving he secured Alabama and a large number of the best attractions for next season.

RANDOLPH MURRAY and Edward Rogers have signed to support Augustin Newville in The (New) Boy Tramp.

MARIE TEMPEST sails to-day (Wednesday) on the *Werra*. She will return in September to head the forces at the Casino.

THE first theatrical office established on Fifth Avenue will be opened on June 1 by E. D. Price and Charles MacGeachy, who have leased the second floor at No. 253. These two managers will conduct in partnership their dramatic interests.

GEORGE WOTHERSPOON, Rose Coghlan's manager, says that Miss Coghlan after all, will not play a Summer engagement at the Star Theatre.

THE benefit that Charles Barton has been planning for Col. John McCaull is postponed until the Fall.

THOMAS F. SHEA, for many years connected with Robson and Crane, and lately with Richard Mansfield, has been engaged as business manager for the coming American tours of George Barrett, Miss Eastlake and Wilson Barrett. George Barrett will begin his tour in September at Boston. Miss Eastlake in October at Philadelphia, and Wilson Barrett will follow shortly after. Clark S. Sammis is to be the general manager for the Messrs. Barrett and Miss Eastlake.

CHARLES A. LOCKE has engaged Josie Sisson to play in Oh, What a Night next season.

AUGUST ELBOGEN, who styled himself a dramatic agent, was convicted last week in the General Sessions of the crime of kidnapping in sending a young girl called Jennie Reckweg to New Orleans to become a waitress in a disreputable resort. Judge Martine sentenced Elbogen to State prison at hard labor for five years and eleven months. The Judge said that Elbogen knew perfectly well the quality of the act that he committed, and was prompted to its commission solely by the desire of unlawful gain. Subsequently Lawyer House obtained a stay of proceedings pending an appeal from Judge Ingraham of the Supreme Court.

THERE were several amusing typographical errors in last week's MIRROR. Phil. A. McDonald, of The Merchant staff, was referred to as "McFarland"; Lelia Wolston was called "Wolsian," and the character of Donna Julia in Don Juan appeared as "Donna Emilia" throughout the synopsis of the plot of that play.

ALABAMA closed a successful engagement in Chicago last Saturday, and Mr. Palmer's company will now make a tour of the principal cities under the direction of Al. Hayman.

ORVILLE M. REMINGTON has been engaged to do the advance work for The Merchant during the coming season.

FRANK C. BANGS has applied to Judge Ingraham to set aside a judgment obtained against him by James P. Matthews for $1,118 49. He contended that Mathews had raised the amount from $200 by charging a usurious rate of interest. A. H. Hummel, counsel for Mr. Mathews, declared that his client had received notes from Bangs at various times at the legal rate of interest, and that Matthews had protected himself by accepting Bangs' offer of judgment. Judge Ingraham reserved his decision.

LEONORA BRADLEY is seriously ill at her residence in West Thirty-fourth Street.

DOROTHY'S DILEMMA, the comedy in which Rose Coghlan will star next season, is said to be an adaptation from the piece that suggested A Night's Frolic. Miss Barry's play, however, is practically original inasmuch as only one or two of the original situations are retained in it.

MARKS AND NORMAN have sent an opera company all the way from this city to Montreal. The company will present Erminie for ten weeks, opening June 1. The principals are Mamie Taylor, Myra Mirella, Gertrude Eastman, Henry Waldo, Adolph Mayer, George Herbert, M. Norton and Albert Krouse.

STRUCK GAS has closed season. There has been more gas than money. Members of the company are mourning for back salary.

JOSEPH H. MACK, who was thought to have recovered from his illness, was again prostrated last week. It is stated that he will not manage Joseph Haworth, as contemplated.

ADDIE CORA REED has been specially engaged for the Uhrig's Cave Opera company at St. Louis for the Summer.

RICHARD MANSFIELD emphatically denies the insinuation of a certain metropolitan critic that his play of Don Juan was written in collaboration with a professional writer. Mr. Mansfield insists that no other hand than his touched the play that was produced at the Garden Theatre last week.

WILLIAM FURST, musical director for Fanny Davenport, has written a comic opera. There are those who say that it will be produced in town in the Fall. But where?

E. D. STAIR has engaged the only Tyrolean quartette in this country to sing in the Barrel of Money company the coming season.

SYDNEY ROSENFELD is to write a burlesque to be presented at the Chicago Auditorium during the World's Fair.

E. W. VARNEY, JR., leaves to-day (Wednesday) with his wife for Canada. Simmonds and Brown are engaging actors for Mr. Varney's The Vendetta.

HARVEY WOODSON and Laura Bennett, specialists, will separate in the Fall. Mr. Woodson will be a member of Cleveland's Minstrels, and Miss Bennett will do a "single turn" if not engaged for a dramatic company.

MARIE WILLIAMS sailed for England on the *Wyoming* on last Saturday. She will return to this country next season.

THE annual election of the Edwin Forrest Lodge of the Actors' Order of Friendship took place last Sunday afternoon at the rooms of the lodge in the Broadway Theatre building. The following officers were elected: President, Edwin Knowles; vice-president, E. L. Snader; treasurer, Frank W. Sanger; secretary, J. J. Spies; board of trustees, Augustus Piton, Lester Gurney, Louis Aldrich, Frank W. Sanger and Harley Merry. Louis Aldrich has been president of the lodge for three years—since it was organized. He declined to be reelected.

MANAGER M. H. HUDSON, of the Coates' Opera House, Kansas City, and Manager A. Judah, of the Ninth Street Theatre, in the same city, signed contracts recently by which they became owners of the new theatre which is to be erected at the southwest corner of Walnut and Seventh Streets, on the ground recently occupied by the Midland Theatre. This latest addition to the theatres of Kansas City will be called the Grand Opera House. The excavations have been made and the foundation is well under way.

ANDY MORRIS, of the He, She, Him and Her company, was married to Ada St. Claire of the same company, on May 20 in this city.

OSCAR HAMMERSTEIN filed plans in the Building Bureau last week for the construction of a theatre in Thirty-fourth Street, near Fifth Avenue, New York city. The dimensions of the structure will be 84x197 feet, and the cost of construction will be $250,000.

ELSIE GLADYS has left Providence, R. I., to rejoin the Muggs' Landing company. She will play her old part of Muggs.

MOST of the members of the Emma Juch Opera company, which stranded at St. Louis recently, have arrived in New York. They had to pay their return fares themselves. Leo Stormont, one of the baritones, says that Manager Locke owes him two months' salary, and that the salary of the tenor, Mr. Clarke, is in arrears for three months. The members of the chorus and orchestra were paid in full, as they joined issues and insisted on having their salaries before they would go on to sing.

HARRY ASKIN, the manager of The Tar and the Tartar company, told a MIRROR man that the success of the comic opera has been so far satisfactory that two companies are being organized to sing it next Fall.

OWEN FERBER, manager of the Uncle Isaac company, has designed sixty-five advertising devices to use in booming his farce comedy.

PAULINE HARVEY, late of the Boston Opera company, will be prima donna of the company engaged by Sargent Aborn for the season of opera at Buffalo this Summer.

LETTERS TO THE EDITOR.

THE AUTHOR OF IS MARRIAGE A FAILURE?

NEW YORK, May 21, 1893.

To the Editor of the Dramatic Mirror:

SIR—I read in your issue dated 2d inst., that Mr. Archie Gordon wrote Mr. Stuart Robson's successful comedy, Is Marriage a Failure?

I beg to inform you that I sold the said play and transferred the copyrights to Mr. Robson. I also agreed to have Mr. Gordon make the changes to suit Mr. Robson and the former's name to appear as collaborator.

If you will kindly publish this letter you will correct an error which has appeared in many other newspapers, and will greatly oblige a constant reader. I remain yours respectfully,

ADOLPHE CORBETT.

THE HAND OF FATE.

NEW YORK, May 21, 1893.

To the Editor of the Dramatic Mirror:

SIR—Will you kindly announce that the title, Hand of Fate, advertised in your last issue as my property, duly copyrighted, for a drama written for Ramie Austen, which is now complete and in my possession. I had intended producing the same after I had established our latest success, Tatters of a Great City.

Mr. Taylor, manager of the above production, has been notified of my rights, and I trust he will do me the justice to change the title of his play.

Yours respectfully,

THOS. DAWSON.

MATTERS OF FACT.

Managers who have plays of former seasons with a good line of printing to dispose of should communicate with Albert Ellery Berg, Room 15, in the Frohman Dramatic Exchange, 40 West Twenty-eighth Street. Mr. Berg has successfully placed a number of plays in this manner on a royalty arrangement, after revising the plays and introducing various improvements.

T. H. French gives notice that the opera known as The Queen's Lace Handkerchief is the property of Mrs. Percy and himself, and that applications to produce the same must be addressed to him personally.

Frederick Warde will be supported by a powerful company next season, under the management of Robert Brower and Arthur F. Warde as business manager. His repertoire will include The Lion's Mouth.

Kidnapped met with such success last week at the People's that Manager Miner offered to keep his house open a week longer than was intended, and made the company a liberal offer to play a second week, which was accepted. Members of the profession are cordially invited to witness the performance on Wednesday afternoon.

Frankie C. Gray is disengaged.

All communications to Leopold Jordan should be addressed to George Wotherspoon, Clement Club, 207 Fifth Avenue.

Raymond Hitchcock is at liberty. To Mr. Hitchcock is due the credit of having made prominent a small part in The Little Tycoon during the season just closed. His work has been much noticed throughout the country.

Colonel J. F. Milliken, of 106 West Twenty-eighth Street, claims to have the best people in the profession on his books this season. The Colonel is ready to execute anything in the theatrical line on commission.

Dickie Martinez is at liberty.

Arthur Pacie, a very clever tenor, who has played Rufus Ready in The Little Tycoon with much success during the past season, is at liberty. Mr. Pacie can be addressed in care of this office.

BEST IN THE WORLD.

The Paris Revue d'Art Dramatique.

The last number to hand of THE DRAMATIC MIRROR is exceedingly interesting. On the first page is a fine portrait of Herbert Kelcey, one of the young leading men of the American stage. It also contains another of Ali Baba's excellent interviews, this time with Albert Edmund Lancaster, the dramatist, and a variety of other good matter. THE DRAMATIC MIRROR is certainly the best edited and best informed of any theatrical journal in the world.

The cast of Formosa at the London Drury Lane Theatre will be as follows: Mr. Charles Glenney to play Tom Burroughs, Mr. C. D. Burleigh for Lord Eden, Mr. Mark Quinton for Compton Kerr, Mr. Julian Cross for Sam Boker, Mr. Harry Nicholls for Bob Saunders, Mr. Cecil Crotton for Spooner, Mrs. Billington for Mrs. Boker—her original character—Miss Millward for Nelly Saunders, and Mrs. Langtry for Formosa. This last, however, is open to question. The Jersey Lily is somewhat uncertain as to her plans.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

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MIRROR INTERVIEWS.

XIII.—Alfred Ayres.

A well-known figure in the theatrical world is Alfred Ayres, actor and *litterateur*.

Mr. Ayres made his début on the stage about twenty years ago as Shylock, a part with which he is generally identified and on which he has bestowed much thought and study. He has played other roles—including Richelieu in the German language.

But Mr. Ayres has acquired greater distinction in the field of stage literature than in that of histrionism itself. He is the author of four well-known books, "The Orthoepist," "The Verbalist," "The Mentor" and "The Essentials of Elocution," all of which are valuable guide-books to the proper study and cultivation of the vernacular—a matter important to the actor and one in which he is often sadly deficient. Mr. Ayres is also one of the editors of Messrs. Funk and Wagnall's new "Standard Dictionary."

Alfred Ayres was born in Ohio about fifty five years ago. He became an enthusiastic worshiper at the shrine of Shakespeare at an early age, and very soon drifted into theatrical channels in order, as he says himself, to learn what it was possible to achieve with the great parts created by the divine William. Later in life Mr. Ayres—now an acknowledged authority on the English language in general and stage elocution in particular—gave private instruction in this city, and among his pupils were Madame Janauschek and Rose Coghlan, Adelaide Fitz-Allen, Alberta Gallatin, Florine Malcolm and many others.

There is a good deal of the pedagogue about Mr. Ayres. His style of criticism is merciless and pedantic, but his worst enemies would hesitate to accuse him of ever having been unjust. Mr. Ayres means well. He sees faults on our stage to-day that shock his sensibilities as a scholar, and he would like to see them remedied.

"Is more attention paid by actors to correct pronouncing than in former years," I asked Mr. Ayres, recently.

"Yes. They used to make six mistakes, where now they make one. Some years ago, at a performance at one of our best New York theatres, I counted no less than nineteen gross mispronunciations of the English language. I should have added another; the offender, in this instance, was no less a personage than Charles Thorne."

"He put a 'd' on the word 'mistaken.' Can you conceive of anything more barbarous?"

"To what is due this improvement which you now perceive?"

"To the actors having their faults continually pointed out to them. And I do not hesitate to say that that series of articles that appeared on this subject in The Mirror, two or three years ago, did a great deal of good."

"What actors do you find most careful of their pronunciation?"

"Those belonging to our stock companies. Both at the Madison Square and at the Lyceum they are very particular."

"Have you found the profession appreciative of your efforts?"

"As a rule, people do not take kindly to criticism, but I have generally found that, when I have pointed out an error, the actor has corrected it the following night."

"Do you consider the average theatregoer competent to judge good English from bad?"

"No, I do not."

"Is not the knowledge of that fact sufficient to discourage the actor from making an effort to do better?"

"The conscientious actor cares more to be commended by the cultured few than by the ignorant many. How frequently it occurs that the actor plays for one auditor only! Does not Hamlet, in his advice to the players, say: 'The censure of the which one must in your allowance overweigh a whole theatre of others?'"

"Is wide reading essential to the actor?"

"Not essential, but desirable. The actor need not necessarily be a scholar. He should be scholarly as far as his art is concerned. Rachel, for instance, was a woman of very little culture. She did not speak French correctly nor did she write it correctly up to the day of her death. Her educational advantages, as well as those of Edmund Kean, were very limited, indeed. Yet those two persons are in the very front rank in histrionism. Rachel has the most enviable reputation of all actresses that have lived in the history of the drama."

"Do you draw any conclusion from this?"

"It simply happened that these illiterate geniuses had more inborn dramatic talent than actors better educated. But there can be little doubt that these so-called illiterate actors would never have achieved the greatness they have had they not been scholarly in their art. There is no brilliancy in the diamond until it has been cut. All great actors have been hard students. They have not only studied; they have studied in the right way. A man who does not study in the right way had better not study at all."

"What do you call the right way?"

"The man who studies in the wrong way the more he works and practises, the more he emphasises his faults. Lawrence Barrett was a striking example of this kind of student. But Barrett's faults were committed unconsciously and in perfect good faith. He said to me once after he had appeared in New York: 'The critics say I have a chanting, sing-song style of delivery. This may be true, but if it is I am unconscious of it.'

"Now, Edwin Forrest and Charlotte Cushman are examples equally striking of the other class of students—the right kind. These artists were always occupied with the thought expressed by the lines. That is the right way. A good actor should never allow himself to be occupied with the tone of his voice, but always with the thought which the language expresses. If the actor is occupied with the tone of his voice his audience will be occupied with it also. This is wrong. The auditor's attention should not be diverted by the actor's manner, either of his delivery or of his acting. The play alone is the thing."

"Will the classic drama ever pay?"

"The plays of Shakespeare are more remunerative than those of any other writer. Whenever Shakespeare does not prove remunerative it is generally because the players were incompetent. We go to the theatre to witness an exhibition of the player's art, and so long as the classic and the standard drama offer the best opportunities for the actor to exhibit his art, so long will the classic and the standard drama prove more attractive than any other sort of drama. The better the play, the better it will pay."

"What do you consider constitutes a good play?"

"Interest of story, strength of parts and purity and elevation of diction."

"But are there not numerous instances where Shakespeare has spelled failure?"

"If there are it is the fault of the players, as I said before. Whenever a man comes along capable of getting out of the Shakespearean parts all that there is in them the public flocks to see him. If there was no Shakespeare we should have no great actors. An actor cannot become great unless he has a great part to interpret. Grant would not have been a great man, but for the Civil War."

"What do you think of the present public demand for farce-comedy, or, in other words, the lowest form of play?"

"I do not think the public does want a low form of play. The public doesn't change from year to year. It's all nonsense to say that it has changed. From time immemorial, theatregoers have applauded horse-play on the stage. There have been as many rubbishy plays in past years as there are to-day, only the good plays are scarcer to-day, and so we notice more the presence of the bad."

"You don't think the public taste is any lower to-day, then?"

"No, I do not. The public wishes to be entertained. If it cannot find entertainment in the legitimate drama, it will look for it in farce-comedy. If the hole-in-the-ground style of drama yields better returns to-day than the higher drama, it is for the same reason that a muslin gown neatly made is more pleasing to the eye than a botched satin."

"Returning to acting, do you think this art can be taught?"

"Just as successfully as any other art—painting, sculpture, music. You cannot make a distinguished artist, no matter what the art, unless you have a special talent for this art in your pupil. Great actors, like great painters, soldiers and musicians, are born. But they must learn the art. They must study, and they must be taught. Otherwise their talent would never appear and the world would never know they possessed it. There was probably no actor in any time that profited more by teaching than Rachel. She was taught up to the day of her death. She was not her great self unless she had the assistance of others in studying her parts. And her inborn genius enabled her to surpass her masters."

"Are the average public good judges of acting?"

"I think not. They know how such and such an actor pleases them, but they would not be able to say why."

"There is a curious difference between music and the drama in this respect,' added Mr. Ayres. "If only one or two persons in an audience are competent to criticise an actor a hundred times that number can readily detect an error in a singer or in a musician. This is explained, of course, by the fact that music appeals chiefly to the senses, while acting appeals to the intellectual faculties solely."

Ali Baba.

ANOTHER GERMAN COMPANY.

The old Thalia Theatre is to be completely rebuilt and made into a house for first-class German comedy.

The Rosenfeld Brothers, the successful managers of the clever Liliputians, are at the back of the enterprise, and propose making the Thalia a first-class theatre.

Carl Rosenfeld is now in Germany engaging the best procurable talent. Several well-known actors and actresses have already been secured.

FOUR NEW PLAYS.

Modjeska is to appear next season in a modern American play called The Tragic Mask. She has four new pieces for her repertoire. The Roses of Tyburn, a German historical play, is one of them. A new version of Marie Antoinette will also be acted by her.

She will appear in New York in January at the Fifth Avenue Theatre, under the management of Frank G. Cotter, for two weeks.

Last month Madame Modjeska appeared in Prague in the Theatre Luppald. On the last night she was presented with a silver wreath on which was engraved "To the Queen of Dramatic Art."

GOSSIP OF THE TOWN.

Mabry Woods has been engaged for a character part by Frederick Paulding.

Mattie Earle, who appeared last Monday in A Knotty Affair, was especially engaged at short notice to take the place of Mabel Fenton.

Marks and Norman are engaging a company of singers for Reist and Benedict, of Dayton, O.

Mosgar Harding, the tenor, has been engaged for Austin and Haynes' Palace Theatre, Boston.

William Daly has been engaged to manage the stage for Pauline Hall's company.

We have received a circular in which it is stated that Artemus Ward uses an Edison Phonograph. The E. P. aims high.

The Little Tycoon Opera company opened season on Sept. 11 and closed May 23 at Rochester, N. Y. The tour is said to have been pecuniarily successful, and embraced the entire country from Montreal, Can., to New Orleans and San Francisco. Willard Spenser will devote the coming Summer to completing his new opera and will produce it in the Fall.

Creston Clarke and Owen Fawcett will be members of Minna Gale's company next season.

Edward Vroom is reported to have been engaged by Sol Smith Russell for the coming season.

Mabel Hanley, of Harrigan's Theatre, has been elected an honorary member of the Theatrical Mechanics' Association—not a life member, as The Mirror reflected last week.

Edwin Gordon Lawrence, director of the Lawrence School of Acting, will be tendered a benefit by his graduating class at the Berkeley Lyceum on Thursday evening. This will also be the Commencement exercises of the class, who will present several scenes from the standard dramas including The Danicheffs, Camille and The Hunchback. Helen Marvin, who has already practically completed arrangements to star next season, will be seen in The Danicheffs as Anna, and Beatrice Atherton, a young débutante for whose professional future great things are predicted by those who have seen her, will play a scene from Camille and the comedy scene between Helen and Modus from The Hunchback.

A little sign tacked on the locked doors of Herrmann's Theatre announces that the next regular season at that house will be opened by Charles Frohman's comedians in The Solicitor, from Toole's Theatre, London. He who is known as the casual observer might infer from this that The Solicitor will begin its initial production in this country at Herrmann's. Not so, however; the comedy was acted with gusto at the Boston Museum last Winter by Charles Barron, Eben Plympton, Emma V. Sheridan and Annie Clarke.

Fun is the correct and comprehensive title of a new comic journal that has just made its appearance and scored an instantaneous hit. It is published on the first of each month. Every page is printed in two colors and contains a number of genuinely funny pictures. Indeed, this publication gives more pictures in one issue than any of the weekly comic papers give in four. The price of a copy is ten cents and the advertising space is valuable, inasmuch as *Fun* has a guaranteed *bona fide* circulation of 75,000.

George M. Woodward has been re-engaged as leading man by Stuart Robson.

A concert in aid of the sick benefit fund of Mutual Lodge 423, A. O. U. W., which, in other words, is the Ancient Order of United Workmen, will take place at Harrigan's Theatre on Sunday night, May 31.

Harry Watcham has just closed a season of ninety-six weeks with The Old Homestead company. He has played in every State except Texas.

Thomas E. Shea has re-engaged the following people for next season: Austin Gavin, Helen Frost, John T. Macauly, Ralph Ward, J. Greene, Henry Testa, Frank Hewitt and Will Cairnes. Mr. Shea has gone to his Summer home in Bucksport, Me.

Frank Charvat, manager of Ullie Akerstrom, has arrived in New York from the uneven road. He told a Mirror reporter that he did not have cause to complain. Miss Akerstrom's new play, entitled A Little Busybody, has proved a "go." It will be the principal play in her repertoire. The actress is in the best of health and spirits. She will go to her home in Chicago for about two weeks. Mr. Charvat will remain in New York to engage Miss Akerstrom's new company. He has located at 32 West Thirtieth Street.

Sydney Chidley, the scenic artist, has just completed a handsome drop-curtain for the new Opera House, Jersey City. It is an elaborate arrangement of purple and gold draperies.

Ed. Collyer's list of pupils grows steadily—a practical tribute to the remarkable success of his method of teaching stage-dancing. Within the past week Maggie Dean, the soubrette with Frederick Paulding next season; Josie Sisson, late of Pete Baker's company; Rose Melville, of the Melville Sisters; Frankie Macmillan, of The County Fair company; Esta Brook, of the Ship Ahoy cast; Marjorie Kingdon (Baby Daw), and Guenn Coye, of the Coye Sisters, have placed themselves under his tuition.

Sydney Rosenfeld is to write an operetta for Harry Askin's McCaull Opera company.

Frederick Warde will begin his next season about Sept. 1. The Lion's Mouth, Henry Guy Carleton's successful new play, will be the principal feature of the tragedian's repertoire. Other plays to be included in it are Henry VIII., Virginius, Richard III., Damon and Pythias and The Mountebank. Mr. Warde will be managed by Robert Brower, assisted by Arthur F. Warde.

Alice Vane has not yet signed for next season. She is considering some good offers.

FOREIGN.

In a recent French translation of Macbeth the first witch salutes the hero with "Bon jour, Monsieur."

Madame Grisier-Montbazon, the favorite Paris actress, has gone to St. Petersburg to fill a brilliant engagement.

Jeanne Granier, the saucy soubrette, receives 700 francs a night for the work she does in Petit Faust at the Paris Porte St. Martin Theatre.

A German version of Henry Arthur Jones' Judah is to be given at the Deutsche Theatre, Berlin, and at the Bolin Theatre, Hamburg, early next Fall.

Rude people in London want to know why George Augustus Sala interlards so much French into his *Sunday Times* notes. Probably these rude people are not aware that Mr. Sala has been to Paris.

Concerning insolvent fashionable actors a London paper remarks that the assets of Rutland Barrington were £1 9s. 3d. more than Charles Coghlan's assets. The latter returned his worldly possessions as *nil*.

Myra Kemble, the Australian actress, has purchased the Australian rights of Our Flat, and intends to produce it in Melbourne. The editor of a local paper informs his readers that it is a very successful play. Here it ran hardly four weeks.

Another three-act pantomime has been written by Cecil Raleigh and James M. Glover, under the title of Old Enfant Prodigal. It will be produced very shortly at the London Prince of Wales, and it a success, will run alternately with the original French play.

There was a strange incident at a London theatre recently. A lady in the dress circle missed a valuable diamond brooch. A man saw it drop right into the breast pocket of an old gentleman in the stalls, who was quite aghast when he drew it out, on being appealed to. This beats conjuring.

Emile Zola has given J. T. Grein permission to produce his play, Therese Requin, at his Independent Theatre. Therese Requin is the most gruesome of all Zola's creations. The heroine kills her husband in order to enjoy the society of her lover undisturbed, and thereafter is always haunted by the marital ghost.

Meyerbeer's grand opera, The Huguenots, was produced at the London Covent Garden last Wednesday, with the following great cast: Madame Albani, Giulia Ravogli, the two De Reszkes, Manuel, Lasalle and Mlle. Marvina, a newcomer from St. Petersburg. Several members of the Royal Family, including the Prince of Wales, were present.

We regret to learn that Clement Scott, the well-known English critic, is suffering from ill health. Twenty years of hard journalistic work have wrought their ravages on a fine constitution, with the result that Mr. Scott, to-day, is prostrate from mental and physical exhaustion. His medical adviser have told him to conserve his energies as much as possible, so to that end Mr. Scott will probably abandon all outside work, and confine himself merely to his weekly review in the London *Illustrated News* and the regular criticisms in the *Daily Telegraph*.

Alfred Jules Joly, the comedian of the Paris Vaudeville, died recently at fifty-two years of age. Joly began life as clerk to an architect. His first appearance was in Belgium, in 1864, when he played in the Tasse de The and Le Chevreuil. He afterwards returned to Paris, where in 1876 he settled down definitely. M. Joly came out in Paris at the Bouffes-Parisiens, and was afterwards engaged at the Renaissance, where he created many important parts. He was undoubtedly one of the most clever comic actors of his time.

Says our bright friend, the Melbourne *Bulletin*: Shakespeareans have been heckling Archer, the eminent London critic, for writing that Much Ado About Nothing has a puerile plot and a feeble dialogue, and is nonsensical in parts. Yet he holds his own, for the believers in Shakespeare's plenary inspiration are simply foolish. Our idea is that a lot of gags, from the Eltons and Grevilles of the era, crept into the prompt books, or else Shaky looked upon the sack once or twice, immortalizing absolute drivel, not to speak of the few purple patches of obscenity. As Archer says, this doesn't detract from his genius.

On some early date, not yet definitely fixed, operations will be recommenced at the London Shaftesbury Theatre, under the new lesseeship of a Mr. Cuthbert Rathbone, with Mr. Herberte-Basing for his manager. His first venture is Messrs. Hamilton and Quinton's original drama, Handfast, which is understood to have undergone radical alteration since its trial at a matinee some seasons ago. The new management has, with judicious boldness, secured a very strong company, which will be found to include Miss Winifred Emery, Miss Annie Hughes, Mr. Cyril Maude, Mr. Waller and Mr. W. Herbert. If the remodeled piece should prove worthy of the players, the success of the production is assured. Victoria Vokes will shortly appear at that theatre in a new *tour de rideau*.

The past week in London was unusually active in theatrical circles. On Wednesday evening Mrs. John Wood produced The Late Lamented, Mr. Horner's version of Feu Toupinel, at the Court, and on the following evening Messrs. Gatti revived The Streets of London at the Adelphi. On Tuesday afternoon Horace Sedger produced Mark Ambient and Frank Latimer's long-postponed play, The Anonymous Letter, at the Lyric; and on Thursday Edward Terry inaugurated his matinee series with a new three-act farce called The Director. On the same afternoon Bessie Byrne played Leah, the Forsaken, at the Vaudeville, for the benefit of the Woman's Trade Union League, and Mr. Wyndham gave David Garrick at the Criterion for the Actors' Benevolent Fund.

When the venal throat of Coquelin, as La Brussiere, in Thermidor, gave out a denunciation of Robespierre, a voice shouted from the pit, "Why, he made you citizens?" Which was followed by a round of cheering, derisive of Coquelin and Sardou. Robespierre was the means of enfranchising the despised actors, so that Collot d'Herbois, Fabre d'Eglantine, and Billaud Varennes, became even members of Convention. Before that time they were treated as the clergy treated the corpses of Moliere and Adrienne Lecouvreur. Yet, how strange is the kootoo, shaver, and slobber of the theatrical world, their contempt for their only friends in the good old pit. "Deserve to starve, you dogs." Term of endearment *a la* Sir Anthony Absolute.

William Davenport Adams, writing in the London *Black and White* of the late tragedian Barry Sullivan, says: "There was no subtlety, no suppleness, no variety in 'Barry.' He did not illuminate Shakespeare, as Kean did and as Mr. Irving has done, by flashes of lightning. He had no 'moods.' In his later years he played his parts over and over again with precisely the same intonations, the same gestures, the same strides, the same 'business,' as of old. He was a mechanical actor, undoubtedly, but he had his merits, for all that. He had the merits of a dignified bearing, of graceful action, of appropriate gesture, of sound, if uninspired, interpretation. His elocution and his movements were too measured, certainly; but they were judicious and effective. Would that there were more actors like him! Where there is genius we can all pardon eccentricities, but the actors of the modern school too often have the latter quality without the former. Their enunciation is not clear, their play of hand and feature is at haphazard, they walk clumsily, their attitudes are bizarre. Above all, Sullivan is the last of the tragedians of the good old school. Never again will tragedy (*par excellence*) be played in England in the 'grand style.' It may be played, no doubt, with more nature, more electric force, more brilliancy, by individual performers; but the days of adequate, all-round tragic acting of the stately (you may call it pompous) sort have gone, 'most like, forever.' They expired with the 'world-famous' actor who breathed his last on Sunday. For comedy, Sullivan had but little faculty; in his hands it became heavy, even solemn; it had not the necessary alertness and vivacity. But whereas we now have plenty of good comedians, we have no genuine tragedians, or, at any rate, none of the first-class. Perhaps this is not to be regretted: the new tragedy differs from the old, and must be presented newly. But if ever the old is to be resuscitated on our stage, our players will have to submit themselves to a training such as at present they do not wot of, but such as made Barry Sullivan the powerful and impressive actor that he was."

IN OTHER CITIES.

BOSTON.

Daly's co. is doing a large business at the Hollis Street, this being its second engagement this season. Revivals of The School for Scandal and The Taming of the Shrew divide the week. Large audiences were the rule at all the performances of The Last Word 18-23, and Ada Rehan and John Drew renewed their former successes here.

The Summer season at the Museum opened 25, with the engagement of Mr. and Mrs. Kellar, the first in two years. For the Summer season prices have been slightly reduced as usual. The dramatic season closed 23 with a performance of The Octoroon for the benefit of Miriam O'Leary, and the large audience that completely filled the theatre attested the popularity of the bright soubrette of the stock co. with Boston audiences.

The Wolves of New York is in its second week at the Boston, where it is doing a satisfactory business. The piece was considerably criticised on account of its lack of dramatic interest, but the elaborate scenic effects aroused considerable enthusiasm. Lisle Leigh made quite a hit as the blind girl.

The Three Guardsmen forms the bill for the week of 25-30, the second in the annual engagement of Alexander Salvini at the Grand Opera House. Don Cæsar de Bazan attracted large and fashionable audiences 18-23, and the young actor was called before the curtain several times during each performance. Belle Archer made a great hit as leading lady of this co.

A Night's Frolic as given by Helen Barry and her co., has made so substantial a hit at the Park that arrangements have been made for an additional fortnight, and the season at this house will close on June 6 with the fifty-fourth performance of the popular comedy.

After a few trial performances at Providence, The Hornet's Nest was produced at the Globe 25 by John Stetson's Comedy co. The organization is one of unusual strength for farce-comedy, and could not fail to make a great hit. The piece will undoubtedly run some time at this house, probably bringing the regular season to a close.

Lydia Thompson in The Dazzler is the attraction at the Tremont, the supporting co. being the same as when the piece was given at the Globe in February. E. S. Willard's engagement closed 23 and proved one of the most successful of the year. For the last week nearly all the seats had been sold in advance and standing-room could hardly be obtained at the time of the raising of the curtain.

The Indian Mail Carrier, as given by Go-Won-Go Mohawk, closed the dramatic season at the Howard Athenæum. The London Gaiety Girls appear here 1 for the benefit of S. P. Johnson, the assistant manager of the house, and the following night an entertainment will be given for the benefit of John Bowman and William Green, the advertising agents. After that the theatre will be dark until the opening of the next dramatic season in August.

Lothrop's Boston Stock co. will appear at the Grand Museum in Lynwood, H. Percy Belden playing Victor Blanchard, and Stella Ainsworth Lucette Carlyle. A concert was given 24 for the benefit of John Phillips, the comedian of Lothrop's Portland Stock co.

The Criterion Club presented Barbara and American Fascination at Union Hall 20, before a large audience. The latter piece is an adaptation of A Box of Monkeys, and in it the dancing of Miss Helene Emery made a great hit.

E. S. Willard was the guest of Clerk Willard, of the Superior Court, at a dinner given at Young's 22. The two are distant relatives.

A long list of volunteers appeared at the concert given at the Hollis Street 24, complimentary to John C. Mullaly. Among the number were Senor Aurelio Cerueles, May Alice Vars, George J. Parker, Ivan Mogawski, Bernard Listemann, Fritz Giese, Thomas W. Henry, Maud K. Williams and a chorus from the Dorchester Glee Club, under the direction of Arthur Thayer.

An important arrangement has just been completed for a Summer season at the Tremont. The supplementary season at the house will close 6, after which the theatre will remain closed until 25, when it will be opened for a season of comic opera, which will be given by an unusually strong co., headed by Henry E. Dixey. A number of popular operas will be revived, the first being Iolanthe, in which Mr. Dixey made so great a success at the original production at the Bijou in 1880.

The new Columbia Theatre will be considerably larger than was at first intended. The seating capacity will be 2,700 and the house will have two capacious balconies. All the latest improvements in theatre construction are to be employed.

James A. Herne has not yet completed his plans in regard to Margaret Fleming for next season. The success in the experimental run of two weeks at Chickering Hall was so great that he will devote his entire attention to the play next year. If it is not given in New York next Fall it is quite probable that arrangements will be made for a run of the piece in this city for three months or more early in the season.

Pupils of Joseph Proctor gave successful presentations of The Serious Family at Union Hall 21 and 23 for the benefit of the Boston Teachers' Mutual Benefit Association.

Alice King Livingstone retired from the Museum stock co. at the close of the season, 23.

Lotta is to make a pleasure trip around the world, sailing from San Francisco early in June.

What is to be known as the Lillian Durell Grand Opera co. has been organized by Charles T. Atkinson for next season. The soloists are Lillian Durell, Louella Wagner, May Bosley, Dr. A. G. Clark, T. C. Bartlett, W. H. Dodd and Alex Emslie. Leon Keach will be musical director, and there will be a chorus of thirty voices. Mignon and Martha will be the operas produced.

Members of the Adelphi School of Acting are to present Colleen Bawn in Turn Hall 28 for the benefit of the John Boyle O'Reilly Literary Association.

The city is being covered with the announcements of the coming performance of Barnum and Bailey's Circus which will be at the Pompeian Grounds, Huntington Avenue and West Chester Park, week of June 8.

A complimentary benefit was tendered 24 at the Grand Opera House to John H. Reniger, the treasurer of the house.

The fiftieth performance of A Night's Frolic will be given at the Park June 3, when elaborate and unique souvenirs will be presented. The run is the second longest in the history of the house, being exceeded only by that of Ship Ahoy earlier in the present season.

The Pi Eta Society of Harvard University gave an entertainment at Union Hall 21 for the benefit of the Homœopathic Dispensary, and entertained a large audience. The bill consisted of The Mock Doctor, Fielding's adaptation from Molière, and Love and Mushrooms, a farce written for the society by Dr. Frank A. Harris.

Charles Leonard Fletcher and pupils of the Adelphi School of Acting presented Blanchard Jerrold's comedy, Beau Brummel, in Union Hall 22 for the benefit of Mr. Fletcher, who appeared in the title role. The piece was done exactly as it was in London thirty years ago, without change of text.

For the closing week of the engagement of Daly's co. and of the season of the Hollis Street, the following assignment of plays has been made: A Night Off 1, Railroad of Love 2 and 3 matinee, Love's Labor's Lost 3, As You Like It 4, and 7-2-8 5 and 6, matinee and evening.

An article upon the late Mrs. Vincent, of the Museum stock co., has been written by George P. Baker, of Harvard University, for "The Actors on the American Stage."

In speaking of the marriage of Jack Mason to Marion Manola, C. H. Patter, her counsel in the recent suit for divorce, has made the statement that they must be remarried upon their return to America. While their marriage may be legal under the English laws, it would be considered as bigamy here, unless there is an additional ceremony at the expiration of the term specified in the decree. [sic]

Kate Ryan, of the Museum stock co., will give an entertainment in Odd Fellows' Hall, Somerville, 26. Sweethearts opens the bill with Robert Sweetland, a new member of the Museum co., as Harry Spreadbrow. The Silent System is to be given by C. S. Abbe and Miss Ryan, who will also do a scene from Simpson & Co.

Agnes Herndon in La Belle Marie will open the next season at the Grand Opera House on Aug. 17.

Eugene Tompkins has given the use of the Boston free of charge for the entertainment to be given June 26 in benefit of the late John Boyle O'Reilly monument.

The success of A Night's Frolic at the Park has led managers all over the country to write for time. The next season of the piece will probably begin in New England, after which it will be taken for a tour of the country.

Several members of the Museum co. took part in a production of Little Lord Fauntleroy in Everett Hall, Hyde Park, one of the suburbs of the city, 23. Olive Homans played the title role and H. M. Pitt appeared as the Earl of Dorincourt, the character played during the first long run at the Museum. Evelyn Campbell, who is to spend the Summer in Europe, played Mrs. Errol and Alice King Livingstone was the Minna. The entertainment was for the benefit of the Waverly Club.

The Summer season at the Boston Museum will be devoted to a production of Harry and Edward Paulton's fantastic comedy, Niobe, beginning June 15. The cast is a remarkably strong one, and includes Carrie Turner, who will play Niobe, Beatrice Lieb, Tessie Storey, Maud Edna Hall, Josie Stoffer, Ruth Hamilton, Mrs. E. A. Eberle, William T. Owen, Charles Coote, Theo. M. Browne, B. R. Graham and W. T. Melville.

A meeting was held in Pierce Hall, Boston, 21, of those ladies and gentlemen who were interested in the project of establishing a Theatre Libre in this city. Among those present were J. H. Wiggin, who presided, Mr. and Mrs. James A. Herne, Thomas Bailey Aldrich, Arlo Bates, Sylvester Baxter, Ralph A. Cram and Hamlin Garland. The plans have been prepared for the erection of a building especially built for the presentation of plays which are not thought desirable or available by the managers of playhouses or dramatic companies.

If built, the house will undoubtedly be located on land near the Art Museum in the most fashionable part of the city and will cost about $250,000. It will have a seating capacity of about 900 and will be fitted with the latest stage appliances. It is quite probable that James A. Herne will be given charge of the house. A committee was appointed to perfect the plans and report at the next meeting, which will be held at an early date. This committee consists of H. A. Wyman, chairman; Miss Mary Shaw, Sylvester Baxter, W. A. Brownell, E. Blum, J. A. Herne, B. O. Flower, R. A. Cram, W. L. Garrison, Thomas Bailey Aldrich, J. C. Abbott, Jr., and Hamlin Garland.

SAN FRANCISCO.

MAY 19.

The most attractive new entertainment this week is that of Millocker's Gasperone, which was produced last night at the Tivoli Opera House. Fred. Urban has staged it superbly, and Madame Smith's costuming is rich and authentic. Conductor Bauer has accomplished a triumph in his orchestration. The music is sweet, and the opera presented many new and pretty stage pictures. Lillie Sallinger as Carlotta and Francis Gailliard as Count Ermino sang the principal roles, with the best support in cast and chorus I have yet heard at this popular place. I cannot omit mention of the Marietta of Molly Stockmeyer, a charming little bit of characterstudy by this pretty girl and clever player.

Another new offering is Vernona Jarbeau's Starlight at the Bush Street Theatre. Starlight has some pretty music and novel costumes. The engagement is for one week only, and business promises well.

Oliver Byron has completed his long season at the Alcazar, and Katie Emmett succeeded him last night in Waifs of New York.

Men and Women is now in its second week at the Baldwin, where a house full of women and men enjoy the performance nightly—not that it is a play of very great strength, but because the players would make almost anything go of a similar nature. Frank Mordaunt is always a 'Frisco favorite. If he were not, he would still be welcomed for the excellent work he is doing as Governor Rodney in this production. William Morris, Frederick De Belleville, W. A. Kennedy, Leslie Allen, Sydney Armstrong, Maud Adams and Odette Tyler are all so kindly thought of by Californians that each of them receives a welcome at every performance.

Thatcher's Minstrels are drawing largely at the California.

Herrmann enhanced his bank account at the Bush.

The decree of dissolution of the U and I partnership granted a few months ago to George W. Lederer by Judge Wallace, was set aside by the same Judge last Thursday. This reopens the litigation and Judge Wallace appointed Louis Tauszky as Commissioner to examine the accounts, take testimony, and report again to the Court for further consideration and decision. His friends here are pleased to hear of Joseph Levy's accession to the business managership of Margaret Mather.

Charles Frohman was expected and reported to have arrived in the city last week, and I may have said in the last letter that he was here. If I said so I believed he was, but I have not yet seen him, and I think he did not come, and will not.

Manager George Wallenrod was followed last Monday night by footpads, but was not injured as he led them into the police station of his locality.

Harry Russell has gone to New York to join the Cora Tanner co.

Ethel Brandon is now enjoying a vacation after hard and continuous work at the Alcazar for many months.

Oliver Byron and Arthur Rehan are expected to leave for New York this week.

Charles Cook is here, and his friends are pleased.

Jeff. Bernstein looks well.

Starlight is much improved, and Vernona Jarbeau does most of it.

Orrin Johnson's Edward Seabury is talked about very favorably.

Manager J. J. Gottlob will leave to-day for New York. Manager Charles P. Hall will meantime be at the helm, where he was formerly manager for several years. I wish Mr. Gottlob a pleasant, safe and successful trip.

The Powell Street Theatre is closed. Mark Thall and Alf. Ellinghouse have met all their obligations and retired from the management.

PHILADELPHIA.

Music and variety characterized the beginning of the "off" season at the theatres 18-23.

The chief interest was the opening of the Summer period of comic opera at the Park Theatre by the Pauline Hall co. in Nanon. The house, which was elaborately decorated with plants and flowers, was crowded with a fashionable audience—an evidence of the interest felt in Manager Fleishman's Summer opera venture. Miss Hall and the principal members of her co. were very warmly greeted. The opera was admirably put on the stage with new scenery and costumes and a large and efficient co. which did their work well. Altogether it was a very pleasing entertainment. At the end of the last act Miss Hall was called before the curtain and obliged to make a short speech. Business good. The same co. 25-30 in Erminie.

At the Grand Opera House Cappa's Seventh Regiment Band, of New York, opened a week of popular concerts 18 before a large audience, and made a decided hit to start with. The programme for the week was an excellent one. Business good.

The Grand Opera House, which is especially fitted for warm weather entertainments, began its Summer season of opera on Monday, 25, with the J. C. Duff co. in Dorothy.

An excellent concert was given at the Academy of Music 18 under the direction of Tschaikowsky, the famous Russian composer. Two of his compositions were played—one, a concerto for orchestra and piano in B flat minor, was entirely new; the other, a suite for strings, has been heard here before. The piano part was played by Adele Aus der Ohe. The soloists, besides Miss Aus der Ohe, were Rose Stewart, Myron Whitney, Felix Winternitz, a clever young violinist, and Victor Herbert, the 'cello virtuoso. They all deserve praise. Mr. Tschaikowsky's reception was very cordial and appreciative.

Three concerts will be given at the Academy week of 25, by Gilmore's Band on Wednesday and Thursday evenings, and Thursday matinee.

At the Walnut Street Theatre Nance O'Neil in its last week 18 to a crowded house. The comedy has proved a great success. It is one of the best if not the very best, that has been seen here this season and it is safe to predict that it will be a real money maker. Business excellent. House closed.

At Carncross' Opera House, Kelly entered upon the final week of his successful engagement 18. He is a wonderful exponent of the art of magic and draws large audiences of the best people. House closed.

Mrs. General Tom Thumb and her troupe of midgets began a week's engagement at the National Theatre 18. The attendance was good, and the audience appeared to enjoy the entertainment. Business fair. House closed.

At the People's Theatre Clay Greene's version of Uncle Tom's Cabin was produced 18 to a good-sized audience. Milton Barlow was an excellent Uncle Tom, and Carrie Webber a very clever Topsy. The stage settings were appropriate and effective. Business good. House closed, but expected to open again June 1.

Bryant and Richmond's co. opened at the Kensington Theatre 18 in Keep it Dark to a full house. The co. was a very capable one. They sang new songs and kept the audience in good humor. Business good. Sheridan and Flynn's Vaudeville co. 25-30.

At the South Street Theatre Henry Pettitt's melodrama, The Black Flag, was presented 18, with Russell Bassett as Sim Lazarus. Business fair during the week. Nothing announced for 25.

Sheridan and Flynn's Vaudeville co. played a very successful engagement at the Lyceum Theatre week of 18. Keep it Dark 25-30.

At the Central Theatre Henry's Burlesque co. opened 18 to a large audience and drew good houses during the week. Fay Foster's English Gaiety co. 25-30.

CINCINNATI.

Louis Harrison as the Tycoon in the Pearl of Pekin at the Grand during week of 18-23, scored a decided hit and his songs, "Ring Ringer" and "Very Near It," were encored to the echo. The clever comedian in his particular line is without a rival in the hearts of local amusement-goers. His support which included Bertha Fisch as Finette, Mabel Knowles in the title role, G. W. Herbert as Sosostrikris and M. Du Bois as Petit Pierre was exceptionally good. The staging was all that could have been desired. The season at this house closed with the performance 23.

The Shadow Detective with Dan'l A. Kelly in the title role afforded that versatile artist considerable opportunity at Harris' week ending 23. The cast included some very clever people and the piece was handsomely staged. Irish Luck is the attraction announced for week of 25-30.

Silver Grove was well attended 17 on the occasion of its inauguration as an amusement resort.

The local Dogberry, Amos Gregg by name, has again raised the tariff for Sunday theatrical performances, and Managers Baker, of Harris', and Avery, of Kohl and Middleton's, were each fined $5 and costs for violation of the Sunday amusement ordinance.

Lutie Miller replaced Drusie Gallmore as soubrette of the Little Nugget co. during the latter part of the Cawthorn Brothers' engagement at Harris' in this city.

The closing of the Grand 23 leaves Harris' in sole possession of the field.

Will Fennessy, who has been doing the advance work all season for the Emma Juch Opera co., arrived from St. Louis 18, and is thankful that the collapse of the co. occurred so near Cincinnati.

Robert Graham, the comedian of The Sea King co., whose successful season closed at Louisville 23, will star in a new play, Terry the Lord, under the management of Col. R. E. J. Miles, during the season of 1896-97.

Martha Wren Collins, of the variety stage, is ill with peritonitis at her residence in this city.

The Zoo is being largely patronized, the Sunday attendance being especially profitable.

Manager J. E. Fennessy, of Heuck's, has returned from his Eastern visit and expressed himself thoroughly gratified over the result.

ST. LOUIS.

All the theatres have closed for the Summer season except Pope's, and that will close 23, at the end of the engagement of the Only a Farmer's Daughter. It was presented in a revised form and was well received by good audiences. Georgia Sargeant, a St. Louis lady, joined the co. here and was very good in the part of Molly. Her friends gave her a hearty welcome. She introduced two or three pleasing songs.

Forepaugh's Circus did a very remunerative business during the week of 18-23. At the performances, both afternoon and evening, every available space was occupied.

The Juch Opera co. had a very hard time of it here. Attachment after attachment was showered on the co. The receipts during the season here were very good, but most of it was used. At the last matinee, 16, Bohemian Girl was substituted for Carmen, because the orchestration of the latter was taken by a deputy constable, and the extra performance of Fidelio was not given on the night of 17 because there were not enough people in the hall to pay rent. Most of the salaries of principals and chorus are several weeks in arrears, and the co. had great difficulty getting out of town. Through the effort of tenor Hedmont, though, the people succeeded in perfecting arrangements. Manager Locke will remain to right several of the attachments. Miss Juch left on the morning of 17 for Indianapolis, where she begins a tour of ten concerts. She will probably get all her money.

The Summer Gardens continue to complete their arrangements. Manager Geschwend, of Schnaider's has arrangements almost complete and is only awaiting the arrival of Musical Director Simonson 25 to open. Manager McNeary has closed with Alexander Spence, but doesn't know yet who Mr. Spencer will bring. He is completing arrangements to open June 8.

Georgia Lincoln, a very pretty girl of The Hustler co. last season, has retired permanently from the stage and will wed, in the Fall, a wealthy gentleman of Minneapolis, Minn.

A telegram was received from Selli Simonson, who is now in New York organizing his co. for Schnaider's Garden, announcing that he will leave New York 25, and arrive here two days later. There is a possibility that, previous to opening here June 28, the co. will open the new Alton (Ill.) Opera House 30. The manager has offered Mr. Geschwend manager of Schnaider's Garden, extra inducements to do.

Charles Daniels, treasurer of Havlin's Theatre, returned 20 from a pleasure trip to Chicago.

"Bud" Manta, of the Olympic, will spend most of the Summer in New York.

Charles Locke, of the Juch Opera co., left for New York on the evening of 19. He quietly packed his trunk, drove over the bridge to East St. Louis, and took the train there. He claims to have gone East to make arrangements for settling his debts here.

LOUISVILLE.

The Sea King, with Mark Smith, R. E. Graham, Elsie Warren, Katie Gilbert, Lina Merville and others in the cast, is doing a good business at Macauley's. The season closes with this attraction.

At Harris' The Fast Mail is pleasing large audiences. The sensational features are very realistic. Drowd's Neighbors next.

Lillie McHenry's Gaiety Girls co. offer a good burlesque entertainment and was rewarded with large patronage. A benefit will be tendered Colonel Savage, treasurer of the house, 27.

The May Musical Festival at the Auditorium was highly successful. Large audiences ruled during its continuance, and the classical compositions rendered were thoroughly enjoyed by the music lovers. Nikisch added to his reputation, and the principal singers, Mockridge, Ludwig and the Misses De Vere and Edwards, were most warmly received. The local chorus sang the difficult music of "Stabat Mater" and Elijah in such a manner as to obtain unequivocal praise from the critics. The next attraction at the Auditorium will be the Duff Opera co., which opens 25.

Herr Belstedt, the celebrated concertist, gave two successful concerts at Phœnix Hill Park 17.

John Robinson's Circus, June 2.

Antonant Kaiser, who has been making ascensions from Kelly's Park, fell from his balloon 17, sustaining it is feared, fatal injuries.

Kathleen Kerrigan has returned from her season on the road with Frank Mayo. She will probably go with the Mayo co. next season.

Will S. Hays, the popular song writer, has just published a new ballad called "If You Loved Me."

News of the marriage of W. H. Price of A. M. Palmer's forces, was a genuine surprise here. He was formally living on the Coast when Mary Anderson made her debut, and his address reviewing of her early appearance and personal advice did much to pave the way to her great success.

The Elks Reunion was an unqualified success. About eight thousand members of the Order were in attendance, and they received the most typical Kentucky hospitality. The Governor of the State and the Mayor of the city aided by their presence and by proclamation in making the visitors enjoy themselves. An immense bronze elk was unveiled at the Elks' burial plot in Cave Hill with appropriate and impressive ceremonies. There was a big parade, a barbecue and an old time Kentucky "burgoo," the whole concluding with a monster social session and grand ball. The entire festivities were in the nature of a "feast of reason and a flow of soul." The order cannot but be benefited by these occasions of reunion which brings to the surface so much good fellowship.

BALTIMORE.

The attendance at Harris' Academy of Music during the second week of the Promenade concerts, given by the Baltimore Symphony Orchestra, was not at all commensurate with the merits of the performances. The programmes have been well chosen, the selection being neither too light nor burdensomely heavy, and their rendition by the sixty five musicians composing the orchestra admirable. It seems odd that, with such enjoyable concerts and such an attractive place as the Academy has been made, the house is not filled every night, especially when popular prices prevail.

The Bohemian Girl was given at the Howard Auditorium week closing 23 to big houses. The performance was good, and the co. fair. Erminie next.

At Ford's Opera House a week of comedy with an excellent cast and good stage mounting drew well-filled houses 18-23. The repertoire included Wild Oats, David Garrick, Sweethearts and Married Life, and the co. was headed by Creston Clarke, Wilford Clarke, Victory Bateman and Martha Ford. A benefit was tendered Mrs. Jane Germon 22, and the occasion was made memorable by the appearance of both Mrs. Germon and Mrs. John Drew in the cast of Married Life. Gilmore concerts next.

Alone in London closed a week of good business 23 at the Holliday Street Theatre. Midnight Alarm next.

Sam T. Jack's Creole Burlesque co. played a return engagement at the Monumental Theatre 18-23 to uniformly good houses, and with this engagement the regular season at this theatre closed, with a very satisfactory balance on the right side of the ledger.

The funeral of Alfred McDowell, the comedian, who died at his home in this city 18, was held 21. The interment was in Greenmount Cemetery. Rev. J. C. Burke, of the Third English Lutheran Church, conducted services at the house, and at the grave the funeral services of the Elks were read. The pall-bearers were all Elks from Baltimore Lodge, No. 7, and Utica Lodge, No. 13.

Helen Marr, who last season played the widow in The Henrietta, has been spending a few weeks in the city. Last week she played Mrs. Smith in David Garrick, and, although something entirely out of her line, she invested the part with all the drollery and vim that it admitted of.

After the close of the engagement at Ford's Opera House, the co. will make a short tour of the towns in Southern Maryland.

BROOKLYN.

The close of the season in this city is marked by excellent attractions at all the theatres.

The Lyceum Theatre stock co. had large houses at the Park Theatre 18-23. W. T. Le Moyne, Herbert Kelcey, Fritz Williams, Effie Shannon and Georgia Cayvan received enthusiastic applause at each performance. William H. Crane is seen in The Senator 25-30. Lydia Thompson in The Dazzler week beginning June 1 followed by Cora Tanner in a new play with special scenery and settings.

Will C. Richardson, treasurer of the Park, will have a benefit during Cora Tanner's engagement.

Corinne in Carmen, drew crowded houses at Holmes' Star Theatre 18-23.

At the Grand Opera House Kruger's English Opera co. sang Il Trovatore 21-23, Faust 25-30.

The programme offered at Hyde and Behman's Theatre week ending 23, includes several specialties and was up to the standard of this house.

BROOKLYN, E. D.

Francis Wilson in The Merry Monarch, with original scenery, etc., drew crowded houses at the Amphion week of 18-23. Marie Jansen, a great favorite in the Eastern District, divided the honors with Wilson. Laura Moore, being in good voice, was well received by the large audience. Aiden Benedict in Fabio Romani 25. Edwin Knowles will tender a benefit to Lee Ottolengui (the treasurer of the house) 29. Rose Coghlan in Forget Me-Not will be the attraction.

Perkins and Fisher's Comedy co. in A Cold Day drew crowded houses at the Novelty week of 18-23. Gus Hill's Novelty co. 25-30.

Union Square Novelty co. did a fair business at the Grand 18-23. Turner's Burlesque and Specialty co. 25-30.

The attaches of the Grand Theatre will have a benefit June 1. The following artists have offered their services: Weber and Field, Frank Bush, Bessie Beach, Jack McAuliffe and many other prominent vaudeville people.

CHICAGO.

Alabama, the drama of Southern life, that made such a hit in New York, was presented at Hooley's by Palmer's co., and it duplicated its metropolitan success at once. The charm of new characters, admirably played by talented people was sufficient to draw out large crowds, and the season will be as prosperous as full houses every night can make it. J. H. Stoddard was welcomed as an old friend should be, and E. M. Holland, Maurice Barrymore, Charles Harris and Agnes Miller at once leaped into popular regard. Mrs. Booth was also cordially received. The same week of 25-30.

At the Columbia, Gillette's farce-comedy, All the Comforts of Home, met with a hearty reception, and crowds witnessed it. The cast is strong, and constant laughter and applause attested the satisfaction of the spectators. Robert Hilliard, Frank Lamb, Kate Denin-Wilson and Marie Greenwald made hits. The same week of 25-30.

Blue Jeans continued to draw large crowds to McVicker's, and the play will certainly fill out the proposed season of six weeks with success. Jennie Yeamans, in the part of June, has proved herself a capable actress, and Laura Burt is at least versatile and pleasing to look at. The same indefinitely.

W. H. Crane closed a very successful month at the Opera House, The Senator making a hit, and often testing the capacity of the house. The Patrol, a new sensational drama by Scott Marble founded on the murder of millionaire Snell in this city some years ago, will have its initial performance in Chicago week of 24-30.

Hallen and Hart, in their familiar skit, Later On, met with a cordial reception at the Haymarket. New songs and specialties have been grafted into the piece, and the crowds that witnessed it gave frequent evidence of enjoyment. The Bostonians, in the repertoire of operas that made them so popular, will close the season at this house week of 25-30.

Lizzie Evans, in Fogg's Ferry, met with favor at Havlin's. The Bottom of the Sea week of 25.

The nautical drama by W. A. Brady, The Bottom of the Sea, was put on at the Windsor, and the original effects of divers in complete suits and the fight with the octopus, etc., won applause. Rip Van Winkle week of 24-29.

Myrtle Ferns, with Joseph Clifton in the leading role, had a good week at the Alhambra. Tony Pastor and co. week of 24-29.

Tony Pastor's Specialty co. drew crowds to Jacobs' Clark Street Theatre. There are many excellent features, including the vociferous Maggie Cline. Myrtle Ferns week of 24-29.

Our Irish Visitors, with Thomas E. Murray and Lew Carrol as the fun-makers, did a good business at the Academy. Only a Farmer's Daughter week of 24-29.

Myrtle Goodrich in Golden Gulch found favor with the patrons of Litt's Standard. The same week of 24-29.

George A. Fair, the popular business manager of the Haymarket, had his annual benefit Sunday, May 24, and volunteers from the best one-in-town made up a programme of great merit. The house was full and Mr. Fair was warmly greeted when he made his appearance as Ingomar in the third act of that drama. He is somewhat rusty as an actor, but he had only friends in front so everything went. His speech in response to a call was impromptu, having been rehearsed for a month only to his wife and babies. It was great.

The People's Theatre is closed, and will undergo extensive repairs before reopening in August.
The Criterion has also closed for the Summer.

DETROIT.

The regular season having closed at the Lyceum and the Detroit, Whitney's now has the field to itself, with the exception of a few odd dates that are booked at the other houses. The Clemenceau Case was presented afternoon of 18 to which only members of the Common Council, the Police Commission and the local press were admitted, in order to satisfy the City Fathers that there was nothing in the performance that would shock the most fastidious. The municipal authorities evidently found nothing that jarred on their sensitive nerves, as the play was repeated in the evening to a large audience, with Seb I Johnstone as Lex. The piece has received such extensive advertising elsewhere, and the matinee given Monday will probably prove such an advertisement, that a large business is sure to be done the rest of the week.

Nettie Vickers, who has not been seen here for several seasons, opened a week's engagement at Whitney's 18 in The Circus Queen to a good house. Both the star and her supporting co. were excellent, and a very satisfactory performance was given. The Circus Queen will be repeated 19, 20 and Jacquine will be put on the remainder of the week.

The Uncle Tom's Cabin co., which appeared at Whitney's last week, came to grief, and, I believe, disbanded.

The U. of M. Minstrels, assisted by the Detroit Athletic Club, Glee and Banjo Club, will give a performance at the Det

PITTSBURG.

Things theatrically picked up considerably for the week ending 24.

Fanny Davenport played a most successful engagement at the Grand Opera House, the house being crowded nightly. Cleopatra was put on in superb style, and the audiences were delighted. Prof. Bristol's Horses 25-27.

At the Bijou Theatre The Midnight Alarm drew large audiences nightly. The play is of the usual order of sensational plays of this kind.

The Patrol was well patronized at the Duquesne Theatre. This is styled an original play and deals with a murder and the arrest of the murderers, bringing into use the patrol service.

Clem C. Magee, of vaudeville fame, played to large business, and presented Irish Luck, which sparkles with singing, dancing, etc., and proves a source of amusement to the numerous patrons of this house. Daniel Kelly in The Shadow Detective 25-30.

The Fay Foster English Gaiety co. did a big business at the Academy of Music. The co. contains some first-class people.

The Bijou employes had their benefit 22, which was most successful. Cliff Wilson did some great hustling to make it so.

The Duquesne closes this week until June, when it will open for a Summer season.

This is the last week for the Academy. Manager Williams announces his opening for Aug. 12.

The Grand Opera House closes its regular season this week, to be succeeded by a supplementary season of one week by Bristol's horses, when it will close for the season.

Manager Wilt, of the Grand, returned from St. Louis 19, where he attached the effects of Manager Locke's Juch Opera co. to protect his claim of money loaned Locke to enable him to get away from Pittsburg when here the first of the season.

Manager McKain has said that he has enough subscriptions to assure the production of The Last Days of Pompeii here at Recreation Park during the Summer.

Gilmore gave two very successful concerts here 20 at Mechanics' Hall, Exposition Building, which was packed.

The May Musical Festival at Mechanics' Hall 19-24 was a success artistically, but rumor has it that the management is about $4,000 short.

The Washington and Jefferson College Mandolin, Banjo and Guitar Club gave an entertainment at Dilworth Hall, Pennsylvania College, 19, which pleased a large audience.

DENVER.

About the funniest sight I've seen upon the stage is John L. Sullivan's attempt at acting. The "big 'un" never loses sight of his man when talking to any one, and when he changes his position backs away in true prize-ring fashion. The supporting co. is fairly good and could handle a better play than Honest Hearts and Willing Hands. But who cares what the play is or the players are so long as the "champeen" makes the show. The Broadway was crowded all the week ending 16 and Sullivan made a speech every night. That was a funny thing, too. The Lilliputians open 19 for a two weeks' engagement.

At the Tabor week ending 16 the attendance was good, and on some nights large. Lillian Lewis, entirely new to us, presented some of Marston's plays, As in a Looking Glass being the best. She made a favorable impression as did her co. In it were people of recognized ability. The plays were finely mounted and the costuming very elegant. George C. Staley in A Royal Pass opened to a good house. Week of 25-30, The County Fair.

The Fifteenth Street was dark all the week. The Shaughraun was presented by amateurs to a good house.

McCourt, Havman and Frohman are a strong trio, and will be a power in Western theatricals [illegible] Some fine bookings are reported as being made.

On the opening of the Lillian Lewis engagement, there was a lady in the co. who received particular attention. It was Mildred Hall, a young Denver girl, who travels with her mother, and is a valuable member of the co. She was loaded with flowers, and was tendered a supper at Glendinning's after the performance. Her best part is the French maid in As in a Looking Glass.

Adelaide Moore was a recent guest at the Windsor on her way East.

THE DRAMATIC MIRROR is right when it says that farce-comedy is in the sere and yellow leaf. I doubt if there is a community in the land that has had as much of it as Denver for a year past.

Reminiscences of the Juch tour in the West, under the management of the sagacious Mr. Locke, crop out now and then. Manager Lonsdale had to use, or intended to use, forcible means to recover the money he advanced for board bills for Miss Juch and Mr. Locke.

The young French boy, called La Petite Freddie, [illegible] Wonderland. He is too clever to be in such places.

Matters at the Broadway have assumed their usual placid aspect, after the ruffle caused by the Rush fiasco. Mr. Leavitt values his lease more than ever, and places a figure upon it of high proportions. $50,000 was the amount I believe he told me. He may get it some day, for there are said to be English eyes turned longingly toward the fine property. The land where the Broadway is situated is rapidly advancing in price, and is now one of the centres of the city. Mr. Brown's stately pile is now at the fifth story of the ten it is to be, and is directly opposite. The mammoth coliseum is to be located at the side on Mrs. Tabor's property. The Metropole Hotel in the Broadway building is now open, and it is said to be one of the most palatial places in the country. The furnishings in the house are said to average $5.00 per room. All these things tend to increase the value of Mr. Leavitt's lease, and no one knows it better than that gentleman himself.

Barry Johnson, who does everything he is assigned to with excellence in the Lewis co., will leave it at Aspen. He will Summer at Lake George.

Lawrence Marston, the playwright, travels with his wife, Lillian Lewis. He made himself very much of a favorite with the newspapers.

These contracts have been added to the Broadway's list of bookings: J. K. Emmet, Madame Modjeska, Rosina Vokes, Fanny Davenport, Lotta and Carmencita.

CLEVELAND.

Mr. and Mrs. Kendal opened a three nights' engagement at the Opera House 18 20. The Ironmaster, Impulse, Ladies' Battle and A Happy Pair were presented to big business. They are great favorites here, and are always heartily welcomed. Their cast is very strong.

Fabio Romani was presented by Walter Lawrence and Frances Field, supported by a good co., at Jacobs', 18-20. The stage settings were fine. Walter Lawrence as Fabio was excellent, and was called out many times. Frances Field gave a fine delineation of Nina, and was especially effective in the mad scene. Very good business all the week.

The George A. Baker Opera co. will open a Summer season of opera at the Opera House next Monday. The co. is said to be very strong. The Beggar Student will be given next week.

Thomas E. Murray will be the attraction next week at Jacobs'. He will star in an Irish comedy called Our Irish Visitors.

KANSAS CITY.

The Limited Mail, one of the best scenic and realistic plays presented here this season, was witnessed by good sized audiences at the Gillis Opera House week of 17. The railroad scene and the passing of the fast train were competently handled and elicited deserved applause. Plenty of good specialties were introduced and added interest to the play. The entire co. was good, especially Grace Sherwood, Harry Blaney, Lew Bloom, E. E. McFadden and W. J. Dixon. This closed the Gillis' season.

The Ninth Street Theatre will present The Grab Bag week of 24 and then close for the rest of the season.

The Sorcerer was well sung by amateurs at the Coates 18 and well attended. The Marble Heart will be repeated at the Coates 21 by local talent for the benefit of local charities. Jay Silvia, the assistant treasurer of the Coates, will head a co. producing The Boy Artist at Music Hall 22.

Theodore Thomas will give two concerts at the Warder 30.

Kansas City's most successful managers, M. H. Hudson, of the Coates and Gillis, and A. Judah, of the Ninth Street Theatre, have jointly secured possession of the property upon which the Midland Theatre stood, and will erect and manage the new house which G. W. Henry had promised to build. The foundations are already under way, and the house is to be finished by Sept. 1. The plans show it to be a model of beauty and excellence. It will front on Walnut Street, opposite the Midland Hotel, and the entrance will be twenty feet wide. The auditorium will be level with the street, and above it the balcony and gallery. On each floor will be six boxes, and along the north side a handsome foyer. The foyers and halls will be floored with marble. The house will seat 2,200 people, and the stage accommodate the largest cos. on the road. Ventilating fans and every improvement will be introduced. The name selected for it will be the Grand Opera House, and it will be jointly managed by Messrs. Hudson and Judah in addition to their other houses. They will play the best standard attractions at popular prices, and the capacity of the house and the strong bookings their influence will attract, entirely warrant the prediction that it will be one of the best money making houses in the country. Manager Hudson will probably closely superintend the building while Manager Judah attends to the booking for which he will soon leave for New York.

J. J. Lodge holds a lease on the ground just south of the Grand Opera House site, and says he expects to build a bijou theatre there to be devoted to vaudeville performances, including burlesque, minstrel, farce comedy, etc.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: Verona Jarbeau sang and danced in the Starlight week of 11 to light business on account of the heavy opposition at the other house. The house will be dark for a couple of weeks, when Katie Emmett in The Waif 4 of New York will open June 4. The Lyceum co. follows with Men and Women 10-14.——LOS ANGELES THEATRE: Record-breaking Shenandoah packed the house week of 11 15. Lord Fauntleroy 20-23; The Fakir 26, 27; John L. Sullivan in Honest Hearts and Willing Hands June 12-14.——ITEMS: Matt Smith, business manager for Kajanka, was presented by the members of the co. with a handsome ring on his birthday, during the engagement here.—Jeff. Bernstein, of the Jarbeau co., is occupying his leisure time investigating the orange growing business.—H. C. Wyatt, of the Los Angeles, has returned from a business trip to San Francisco.—Dave Hayman is here with Shenandoah, and acts as convoy of the prettiest girls in the co.

SACRAMENTO. NEW METROPOLITAN THEATRE: The County Fair 10 to a fair house. The co. left for the East on the midnight train, and the piece was badly cut in consequence.

SAN DIEGO.—LOUIS' OPERA HOUSE: Verona Jarbeau in Starlight three nights and matinee to good houses.

COLORADO

PUEBLO.—GRAND OPERA HOUSE: Dark.——DE REEMER OPERA HOUSE: The local Mendelssohn Club gave Daughter of Jairus to good business and pleased the audience.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE: Amateurs again took possession of the stage 12, 13, presenting Fashing Thursday in Venice. Nearly two hundred people, under the direction of Prof. Carl Marwig, all in fancy costumes, did some beautifully executed marches. Primrose and West's new play, called Eight Bells, was presented 15, 16 to good houses. The piece made an immense hit. The co. closed here. Ship Ahoy 20, 21.——GRAND OPERA HOUSE: Booties' Baby 14-16 to fair houses. W. H. Sloan in Blackthorn drew good houses three nights ending 20.——PROCTOR'S OPERA HOUSE: Lilly Clay's Burlesque co. 12 to a fair house. The Dazzler 17 to a good house. House closed 19 for the Summer. I wish to thank Manager Washburn and all connected with the front of the house for many kindnesses shown me during the season, and hope to see them all at their usual positions when another season is ushered in.

HARTFORD.—PROCTOR'S OPERA HOUSE: Lilly Clay's Colossal Gaiety co. drew packed galleries and the conventional bald-headed contingent 16. An audience that filled the house from pit to dome greeted those funny comedians, Gus Williams and John Kelly, 19 in their very funny farce-comedy, U and I. It was the best of this kind of entertainment seen here this season. The ever-popular Rhea, supported by William Harris and an excellent co., presented Josephine, the Empress of the French, to a large and fashionable audience. The co. will close at Newburg 27, and Mlle. Rhea will sail for France to spend her Summer vacation. William Harris will manage the Summer season of the theatre connected with the Soldiers' Home at Dayton, O.—A State parade, banquet and attendance at theatre of Nobles of the Mystic Shrine will occur at New Haven 25. About eighty members from this city, including your correspondent, will join the festivities. U and I will be presented at Hyperion Theatre, and the entire parquette has been reserved for the "Shriners." Gus Williams is a member of the Order, and on his appearance will receive the salutation of the members peculiar to such occasions. A large delegation of Hartford Elks is attending the Grand Lodge reunion at Louisville this week, including Judge Coogan, one of the trustees of the Grand Lodge, and George A. Reynolds, Grand Lodge chaplain and candidate for Grand Secretary. Ship Ahoy will close its season here 23, 24. J. Gs. Prescott, who is never connected with anything poor, is here enthusiastically heralding its approach. It will be seen here with the same accessories that characterized its successful run in Boston.

NORWICH.—BROADWAY THEATRE: Ship Ahoy delighted a large audience 15 by its pretty music, funny sayings and bright stage pictures. The co. was excellent. Frank Blair, E. M. Favor and Addie Cora Reed were especially good, while the chorus was the best ever heard here in comic opera. Rhea in Josephine 19 to a fine house. This was Rhea's first visit to Norwich, and she made a very favorable impression by her finished acting in this gloomy but effective play. William Harris as Napoleon gave a remarkable impersonation of this difficult role, and quite divided the honors with the star. The supporting co. was, in every respect, efficient.

MERIDEN.—DELEVAN OPERA HOUSE: Mr. and Jack co. to poor business 16. J. J. Burke is an excellent comedian. Gus Williams and John T. Kelly in U and I to fair business 18. Charles Walton, the seven-footer, and his partner, created lots of fun. Apple Orchard Farm was given before less than fifty people 19. The co. is made up of amateurs from our neighboring town, and is said to be backed by a Birmingham jeweler, who was in great demand after the performance. The play is a plagiarism, being modeled after The Old Homestead and County Fair. The piece dragged so that before it ended the house was about emptied.

NEW LONDON.—LYCEUM THEATRE: Sol Smith Russell in Bewitched to S. R. O. 8. Hands Across the Sea 9 to fair business. Rose Coghlan in Lady Barter 12 to fair business. Cleveland's Colored Minstrels 14 to light business. They gave a very weak performance.

WATERBURY.—JACQUES OPERA HOUSE: Lilly Clay's Gaiety co. 11 gave a fair entertainment to a large audience. Lester and Williams' Novelty 20, to a small audience 18. The Ship Ahoy Opera co., under the management of I. M. Hill, packed the house 21, at advanced prices. It was one of the best cos. that has visited us this season, and the audience was enthusiastic.——ITEM: Bishop's Comedians, booked for 14-16, disbanded in Birmingham.

PUTNAM.—UNION OPERA HOUSE: C. W. Vreeland's Minstrels to a fair-sized house.

MYSTIC.—OPERA HOUSE: Vreeland's Minstrels were greeted 20 by a fair house.

BRIDGEPORT.—BUNNELL'S OPERA HOUSE: Gorman's Minstrels gave an enjoyable performance 16. Ship Ahoy, one of the most tuneful of operas, was excellently presented but poorly patronized 18. Gus Hill's World of Novelties to good business 19.——PROCTOR'S GRAND OPERA HOUSE: Lydia Thompson returned with The Dazzler 12, and was greeted by a large audience.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: Season closed here 10 with the performance of The Master of Woodbarrow, by E. H. Sothern and his excellent co. The performance was a benefit tendered to Manager Williamson, by the directors and owners of the house. The large and brilliant audience present was sufficient proof of the appreciation on the part of our theatregoers of Manager Williamson's most successful efforts to please during the past season. During the Summer many improvements will be made to the Opera House. The regular season will open Sept. 22 with All the Comforts of Home.——ACADEMY OF MUSIC: This house closed its season 16 with the performance of Merchant of Venice, by R. Henri Strange, the colored tragedian, to a small audience.

ILLINOIS.

LA SALLE.—ZIMMERMANN OPERA HOUSE: Edwin Stuart's Comedy co. 19-26. Attendance for the week poor. The repertoire consists of The Ironmaster, The Princess of Thule, The Little Cast-away, Quincy, Not Such a Fool as He Looks and Ten Nights in a Bar Room. Performances satisfactory.

STERLING.—ACADEMY OF MUSIC: Murray and Murphy's Our Irish Visitors 15 to fair business.

STREATOR.—PLUMB OPERA HOUSE: Our Irish Visitors 16 to large business. This closes a very successful season, both for visiting cos. and the local management.

BLOOMINGTON.—NEW GRAND: Holden Comedy co. in repertoire at popular prices 14-16 to poor business.——ITEM: Lem Wiley, manager of the Peoria Opera House, has leased the Burley Theatre, of this city.

DECATUR.—GRAND OPERA HOUSE: Frank Lindon Dramatic co. to fair business week ending 16.——On 20 a May Musical Festival begins, which has been in preparation for months, with prominent soloists from Chicago and St. Louis, and the best local talent from all the neighboring cities and towns, including a chorus of 400 voices.

ROCK ISLAND.—HARPER'S THEATRE: Gossip: The theatrical season has closed here for the season. We expect nothing more than an occasional circus to break the monotony here. Mr. Montrose, manager of Harper's Theatre, has made several good bookings for next season, and anticipates a prosperous year.—T. K. Burk's Circus gave performances afternoon and evening of 28, attracting good audiences at popular prices. Baseball is at present occupying the minds of our people to some extent.—Forepaugh's Circus July 12.

ROCKFORD.—OPERA HOUSE: The County Fair was presented to a good house 14. Frederick Warde and Mrs. D. P. Bowers closed their season here, presenting Henry VIII. to a fair house 17. Ringling Brothers' Circus 9 gave a fine street parade and a good performance to fair business. Charles G. Edgers and Myron Barnes, late of the Weber Concert co., joined the County Fair Quartette at Janesville, Wis., 21. Frederick Warde showed his faith in Rockford's future by making an investment in North End real estate.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Duff Opera co. in Dorothy and The Red Hussar 18, 19 to large houses. Marie Tempest and Leonora Snyder divided the honors in the performance of Dorothy. Miss Tempest carried the audience by storm with her "Steady, Boys, Steady," in The Red Hussar. Mrs. Hattie Prink's dramatic entertainment closes the season at this theatre, which has been a splendid one for the management.——ENGLISH'S OPERA HOUSE: Mark Murphy in O'Dowd's Neighbors 21-23.——PARK THEATRE: Frank Lindon in a repertoire consisting of Count of Monte Cristo, Son of Monte Cristo, and Ticket of Leave Man week of 18-23 to good houses. The star has surrounded himself with a capable co.——ITEMS: Owing to the illness of Mr. Bassett, the Duff Opera co. was compelled to give Dorothy instead of Carmen, which was billed for the opening night.—Leonora Snyder, of this city, received an ovation from her numerous friends, and the stage presented the appearance of a veritable flower garden.—Kate Fletcher, of the James O'Neill co., is spending her vacation with her parents here.—Ruth Carpenter, of Frohman's Charity Ball co., has returned to New York, after a pleasant sojourn with her teacher, Mrs. Hattie Prink, and numerous acquaintances.—Sam Cooley, of the Grand Opera House orchestra, at Philadelphia, stopped with his parents a few days, en route to Tacoma, Wash.—The auction sale and advance sale of seats for the May Festival next week is very promising for a pecuniary success.—Forepaugh's Circus gave two good performances here to enormous tents.—Robinson's Show is billed for June 15.

PERU.—EMRICK'S OPERA HOUSE: Clarence E. Holt in Damon and Pythias and The Gladiator to packed houses 13, 14.

IOWA.

FT. DODGE.—FESSLER OPERA HOUSE: Spenser's Little Tycoon co. played to a large house 9. This closes the house for the season.——ITEM: Some time ago a local opera co. was organized here and produced with great success The Mikado. On May 1 they gave The Little Tycoon under the name of The Tourists. The advance agent for the Spenser co. arrived here 2, too late to get out an injunction, though if they should desire, a great deal of trouble could be yet made. The latter engagement closed the house for this season.

DUBUQUE.—GRAND OPERA HOUSE: Little Tycoon pleased a very large audience 11. Thearle's spectacular Uncle Tom's Cabin to a fair audience 14. Warde-Bowers co. 15 in Henry VIII. to a large and appreciative audience.——ITEMS: Frederick Warde and Mrs. D. P. Bowers were the guests of Mr. and Mrs. Duncan while in the city. At one of the elevators leading to the Heights Mr. Duncan and party entered to reach the summit, but the car could not be made to go by pre-arrangement with the engineer, until Frederick Warde, who is a heavy-weight, stepped off the car. Then it shot upward with as much ease as the ice dropped down on Mr. Warde.—Frederick Warde and Mrs. D. P. Bowers will separate next season. Mr. Warde will star alone with an unusually strong co. It is his intention to have the finest scenery and costumes that he can procure, making a special effort to outdo his former attempts in scenic effects. His strongest play will be The Lion's Mouth, which had such a long run on the Pacific coast recently. Robert Brower, assisted by Mr. A. F. Warde, will manage and have the business control of Mr. Warde during the coming season. Mrs. D. P. Bowers has purchased the comedy, T. Pickering Pick, by Robert Benedict, and will fit out a first class co. with Mr. Benedict as leading comedian. The Warde-Bowers co. has done very large business throughout the West. They close the season at Rockford, Ill.

DES MOINES.—FOSTER'S OPERA HOUSE: Dark.——GRAND OPERA HOUSE: Limited Mail to good business 14, 15. Grace Sherwood, Harry Blaney, Lew Bloom and J. H. Coyne deserve special mention.——CAPITAL CITY OPERA HOUSE: Local entertainments and amateurs.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: A Royal Pass 9; The Limited Mail 11; both to fair business.

MARSHALLTOWN.—ODEON THEATRE: Ariel Thomas Concert co. pleased a good-sized audience 21. The Limited Mail to a fair house 14.

OSKALOOSA.—MASONIC OPERA HOUSE: George C. Staley in A Royal Pass 11 to fair business.

KANSAS.

LEAVENWORTH.—GRAND OPERA HOUSE: The Steen-Abbott comb. gave a good entertainment to large houses 13, 14.——CHICKERING HALL: A concert by local talent 14 was one of the best ever heard in this city.

ATCHISON.—PRICE'S OPERA HOUSE: The Limited Mail drew a good house 16. Annie Abbott drew good houses 18, 19.

WINFIELD.—GRAND OPERA HOUSE: The Fitzgerald and Lewis co. that was booked for 14-16 failed to appear.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Martha E. Steen, Charles N. Steen and Annie Abbott 11, 12, succeeded in attracting a goodly number of the curious. The exhibition was a most excellent one of its class.——ARENA: Some little excitement has been caused the past week by the poster warfare of two well-known circuses. The Forepaugh paste men got on the ground first and covered everything in the town with their paper. They did not, so it is said, rent their boards, however, and the Sells Brothers followed them, took advantage of the oversight, rented the boards and covered up their rival's bills with their own.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: The Players' Club presented Pygmalion and Galatea 21 to a large and most appreciative audience. Deserving of special credit for the success of the production were Miss Alice Cushing as Galatea and Julia Staples as Cynisca. Mr. McGowan was a very good Pygmalion and the rest of the cast was far ahead of similar amateur productions. Much credit is due the Players for the manner in which the piece was mounted and costumed.——CITY HALL: Richard Golden made his third visit here with Jed Prouty 20-21 and drew large sized audiences. His impersonation of Old Jed, while unique and laughable, is becoming a trifle overdrawn in some respects, and some of his peculiar mannerisms are marring his characterization. Frank Jackson does some clever work as the ancient town-crier, and Millie Smith was a charming little Tretty, her dancing being marvelously clever. One of the strongest features of the play was that sweet singer of Maine, Dora Wiley, whose musical numbers, notably "The Ferryman," were rendered with a grace and finish in keeping with her abilities as a vocalist.——ITEMS: Lothrop's Portland stock co., headed by Miss Kober and Mr. Freeman, open a season here 25 in Fanchon.—Acting Manager Wilson will take his leave 29, and Treasurer Tukesbury will succeed him during his absence.—The McGibeny musical family drew two good audiences at City Hall 22.—Advance Agent Vaughn, of The Burglar co., made many friends during his stay here.—The Players' Club gave a single performance of Pygmalion and Galatea at Bath 19 to a good-sized house.—Manager Knowlton, of Greenwood Gardens, is in New York securing attractions for the Summer season. Manager Lothrop will advance his prices over the usual stock rates during the Kober-Freeman engagement 26. Alice Cushing, whose exquisite impersonation of Galatea was such a genuine surprise, could, if she desired, accept a flattering offer from the Jed Prouty management for next season. The Theatre box-office boasts of a roller top desk.—The incandescent lighting of the Theatre is a vast improvement.—The Players' Club gave the best amateur performance ever witnessed here.—The Jed Prouty co. play the Maine Circuit under the management of Frank Owens, of Bangor.—Local amateurs are to do the operetta of Box and Cox and the curtain raiser Allow Me, Madame.—The Theatre box-office is adorned with a large easel containing photos of Lothrop's Portland stock co.

BELFAST.—OPERA HOUSE: Louise Hamilton closed a three nights' engagement here 16. Owing to the rainy weather the houses were small. Miss Hamilton is a pleasing little actress, bright and vivacious, a sweet singer and graceful dancer. All her parts show thought and care in their delineation and are arranged for her to introduce her different specialties. Miss Marchmont will leave the co. 27 and May Standish will join it in Rockland, where they play this week.

ROCKLAND.—OPERA HOUSE: Salvini and his splendid co. in The Three Guardsmen to a crowded house 13.——FARWELL HALL: Smith and Grady co. in Queen's Evidence 17 to fair business.——ITEM: Lothrop's Boston stock co. is booked for 29 &c. the Opera House.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: Alone in London drew a large house 19. Every seat in the house was sold for Gilmore's concert, 20, three hours after the opening of the box sheet. The Elks, assisted by Adelaide Randall, will close the season with Erminie 29.

MASSACHUSETTS.

FITCHBURG.—WHITNEY'S OPERA HOUSE: The Blackthorn co. to a small audience 14. Will H. Sloan as Denny Dolan gave satisfaction, but the co., as a whole, is weak. Joseph T. Sullivan still appears on the posters, but is not in the cast. Manager Dunn has several more dates before the season closes. Irwin Brothers' Circus is billed for 29.

CLINTON.—GIBSON'S OPERA HOUSE: Gorman Brothers' Minstrels 28.——ITEMS: Had the pleasure of meeting George E. Sanderson, the general agent of Ulie Akerstrom, who is spending the Summer in Leominster.—Manager Foster, of Leominster, reports good business this season. He will do all his booking for next season through a New York firm.—Florence Mack left Rockwell's Theatre co. here 9.—J. C. Rockwell will open his tenting season at Dover, N. H., 23.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: The Still Alarm to a large and appreciative audience. The piece was well staged. The handsome Arabian horses and the engine occupied a very prominent part.

HOLYOKE.—OPERA HOUSE: Harry Lacy did a fair business with The Still Alarm 15, 16. Among the features worthy of mention was the clever work of Charles Lothian as Willie Manley, and the graceful acting of Julia Arthur. Mrs. Sol Smith made a capital Mrs. Manley.——ITEM: Manager Chase is confined to his house by illness. W. E. Sanborn will look after his interests until he recovers.

LOWELL.—OPERA HOUSE: Lydia Thompson co. S. R. O.

ADAMS.—OPERA HOUSE: Williams' College Students in comic opera, Romeo and Juliet, 21 to a large audience; performance excellent. Stereopticon war pictures, with lecture by T. De Quincy Tully, 18, 19 to poor houses.

SALEM.—MECHANICS' HALL: Frank Daniels in Little Puck to a large house 21. The Hustler to S. R. O. 23 for the benefit of the ushers. This closes the season here.

MARLBORO.—THEATRE: Zeffie Tilbury and a good supporting co. presented The Silver King, Knights of London and The Two Orphans 14-16 to fair business. The co. is one of the best ever seen here in repertoire, Miss Tilbury and Mr. Lewis receiving generous and well merited applause.

NEW BEDFORD.—OPERA HOUSE: Ship Ahoy 14; fair house. Rhea 15, Cleveland's Minstrels 16; both good houses.

HAVERHILL.—ACADEMY OF MUSIC: McCarthy's Mishaps 19 to a fair house. The piece is very funny, and the people good.——ITEM: The Ulie Akerstrom co. closed its season 26.—Thomas E. Shea will tour New England this Summer, beginning his season June 15.—Frank Hewitt, of this city, will go with him.

MILFORD.—MUSIC HALL: Blackthorn 17 to good business.——ITEMS: At the annual meeting of the stockholders of Music Hall, the treasurer reported that profits have been twenty-five to twenty-

eight per cent. larger than last year. No doubt at the close of the season the stage will be remodeled, so that traveling cos. can use their own special scenery.

LYNN.—LYNN THEATRE: George A. Baker's opera co. week of 21 to large and appreciative audiences. The co. is the strongest that Manager Baker has ever brought to Lynn, and gave better satisfaction than any co. barring one that has appeared here this season.——The co. went direct to Cleveland to fill their engagement of fourteen weeks at the Euclid, and have signed for a week in Lynn next season. Cleveland's Minstrels 21, followed by McCarthy's Mishaps and The Still Alarm, which closes our season 27. I am indebted to Manager Baker for courtesies extended.——MUSEE: A Wild West show and a good specialty bill are doing the house.

WORCESTER.—THEATRE: The Still Alarm to good houses week of 16-21.——FRONT STREET OPERA HOUSE: The Fugitive drew good audiences week of 16-21.——ITEMS: The Front Street Opera House will close in June. The house will be entirely overhauled, and the stage enlarged so as to take in the scenery of traveling combs. The managers of the Front are going to make a big effort for their share of the business next season.—Mr. Appleton, manager of The Still Alarm co., reports business most satisfactory all season. He complains bitterly of the outrageous charges made by railroads in the West. The final rehearsal of the Musical Festival chorus (300) was given last week. They will now rest till the last of August. Marie Stone has been tendered by the citizens of Worcester her residence a farewell to the stage benefit. It takes place next month.—Frank Mayo will play Davy Crockett 2, for the benefit of Treasurer Will J. Banks. The house will be a big one, as the sale already is heavy.

WESTFIELD.—OPERA HOUSE: Gorman's Minstrels 2, to a packed house. Alex. Cameron, the sweet singer, received a recall after his song, "Love," and was presented with an elegant basket of flowers by his former friends and acquaintances, who turned out in force to give him a hearty welcome.

BROCKTON.—CITY THEATRE: The Hustler played a return engagement to good business 14. Rhea in Josephine, Empress of the French, gave an excellent performance to a fair sized and well pleased audience 16. Professor Mackinlay's testimonial concert drew a good house 19.

FALL RIVER.—ACADEMY OF MUSIC: Fantasma somewhat changed, but abounding in ingenious tricks and gorgeous scenery, was here 13, 14, and, in spite of a rainstorm, played to big business. It is a great favorite, and always draws well. The co. closed a long and prosperous season here. A large and fashionable audience attended the performance of Josephine, Empress of the French, by Mlle. Rhea and co. 18. Many went to see Edith Meek, of this city, who plays Hortense. Receipts, $[illegible]. Cleveland's Colored Minstrels 20 to fair business.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE: Fisk Jubilee Singers to light business 7. A Crazy Lot 17 to engagement, to a crowded house 18.

MUSKEGON.—OPERA HOUSE: Duncan Clark's Female Minstrels to a small house 15. A Dark Secret to a fair house 18. The co. closes the season at East Saginaw 23.——ITEM: The great fire here, destroying seventeen blocks of the business and residential portion of the city, has, in consequence, had a disastrous effect on theatricals and amusements.

ALPENA.—MALTZ OPERA HOUSE: The Deshon Opera co. opened 21 with La Mascotte, changing the programme nightly, and playing to S. R. O. the whole week. Adams and Allen's Crazy Lot co. 23, 24.——ITEMS: Frank Deshon, on Saturday night, at the close of the first act of Chimes of Normandy, was presented with an elegant gold headed umbrella by his friends in Alpena. W. T. Francis, Musical Director, of New York, joined the co. here, taking the place of Thomas Dognall, who leaves for Memphis 22, where he will put on an opera of his own.

HILLSDALE.—SUTTON'S OPERA HOUSE: Clemenceau Case, with Sybil Johnstone as Iza, 12 to poor business.——ITEM: S. B. Reaby, our popular young manager, will not be with us next year, as he has under consideration several good offers to do advance work. The co. that secures him will certainly do well, as he is a great hustler and thoroughly reliable.

ADRIAN.—CROSWELL'S OPERA HOUSE: Spenser's Little Tycoon to a large and fashionable audience 20. Jennie Goldthwaite's graceful and winning impersonation of Dollie Dimple captivated the audience.——ITEM: Your correspondent had a very pleasant chat with George C. Tyler, advance agent for Spenser's Little Tycoon.

PORT HURON.—CITY OPERA HOUSE: The Clemenceau Case, with Sybil Johnstone as Iza, to a light house 16.

SAGINAW.—ACADEMY OF MUSIC: Gilmore's Band gave a grand concert 13 to a large house. The violin playing of Maud Powell was the feature of the concert. The Clemenceau Case, with Sybil Johnstone as Iza, played to a small house 15.

BAY CITY.—GRAND OPERA HOUSE: Stetson's Uncle Tom's Cabin to fair business 6. Twelve Temptations to good business 7. Gilmore's Band gave a matinee to a large and enthusiastic audience 11. The Clemenceau Case (Sybil Johnstone) drew a fair-sized audience 14.

MARQUETTE.—CAMPO OPERA HOUSE: The Ella Van Cortlan Co. 21-26 to fine business.

GRAND RAPIDS.—POWER'S: A Dark Secret 19, 20. A fair business was done. The water tank was the main feature and was a novel stage effect.——ITEM: Redmond's and Smith's are dark this week.

JACKSON.—HIBBARD OPERA HOUSE: An excellent co., with Sybil Johnstone as Iza, presented The Clemenceau Case 13, to a fair house. Spenser's Little Tycoon Opera co. 14 to good business, considering the advanced prices. Professor Kennedy, the mesmerist, opened a week's engagement 18 to fair business.——ITEM: Messrs. Waldron and Todd, of this city, and C. J. Whitney, of Detroit, assume control of Hubbard's July 1. It will be included in the circuit with Detroit, Grand Rapids, Lansing, Saginaw, Bay City, Toronto etc.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Lewis Morrison's elaborate production of Faust was the attraction at this house 17. A fair-sized audience was present and enjoyed the thoroughly artistic performance. Lewis Morrison as Mephisto made a pronounced hit. He gave a powerful impersonation of the character. Of his support, Florence Roberts and Carrie Carter deserve special mention. Exceptionally fine stage effects.——LYCEUM THEATRE: Dark.——BIJOU OPERA HOUSE: Grimes' Cellar Door, with James B. Mackie in the leading role, to excellent business 17.——PENCE OPERA HOUSE: Manager Hilton was tendered a rousing benefit by his patrons 18. A good bill was presented by local and foreign talent.

RED WING.—OPERA HOUSE: McClintock's Drummer Boy of Gettysburg 13 to light business. The co. was billed for 14 but did not appear, as the house was empty. The co. came to grief at Hastings, the next stopping point, where their effects were attached to satisfy hotel bills. The co. disbanded. A member of this co. seen by your correspondent expressed in very emphatic terms his opinion of a manager who, by gross misrepresentations, would bring people from Chicago to leave them in the lurch. Charles A. Gardner in Fatherland packed the house at advanced prices. The sweet singer responded to numerous recalls.

ST. PAUL.—METROPOLITAN OPERA HOUSE: A packed house greeted the Wilbur Opera co. 17, when they opened the season of Summer opera. The bill was Nanon, and that tuneful gem was rendered in an artistic and pleasing manner. Susie Kirwin as Nanon, of course, carried off the honors and well deserved them. W. H. Kohnle as De Marsillac was up to his usual high standard. J. F. Conly made a satisfactory Marquis D'Aubigne, and the rest of the cast rendered good support. Nanon will be the bill all the week. Prince Toto will be given for the first time in St. Paul 24-0.——GRAND OPERA HOUSE: The Two Sisters opened a week's engagement 17 to a good house, and an excellent performance was given. Add Ryman as Hiram Pepper and James A. Mahoney as Harry Horton sustained their roles in a creditable manner. Miss Marlick and Lillian Billings as the two sisters were admirable, and the entire co. gave good support.

Same bill all the week. Lewis Morrison in Faust 24. Uncle Tom's Cabin 26-0.——PARK THEATRE: Bohemian Girl was given to fair-sized houses 10-16. Chimes of Normandy 18 was presented in a fairly good style to a small house. Chorus good but principals only fair.——OLYMPIC THEATRE: Owing to the fact that the date of Pio Arnold's Burlesque co. has been canceled, this house will be dark 17-21. Boston Specialty co. week of 24.

STILLWATER.—GRAND OPERA HOUSE: The house was well filled 16, and justly, too, for there has not been a better entertainment here this season than Lewis Morrison's Faust. Mr. Morrison as Mephisto is inimitable and stands alone in his impersonation of that very difficult character. Florence Roberts as Marguerite was excellent.

MISSOURI.

SEDALIA.—WOOD'S OPERA HOUSE: A good house greeted Gilmore's Twelve Temptations 16, closing the season.

MEXICO.—FERRIS GRAND: John Dormond Dramatic co. week of 21 to slim houses. This closes the season here.

JOPLIN.—CLUB HOUSE: Twelve Temptations 18 to $600 or, the largest house of the season. This closes the season here.

MONTANA.

HELENA.—MING'S OPERA HOUSE: The Bostonians to very large business 11-13. The price of seats was advanced to $1. Cleveland's Minstrels to good business 14-16.——ITEMS: Marie Stone will retire from the stage at the close of the season. She will have a benefit at Worcester, Mass., June 6. Juliette Corden and her husband, Fred Pond, manager of The Bostonians, will leave the co. this season and go to Europe.

NEBRASKA.

LINCOLN.—FUNKE'S OPERA HOUSE: Has been dark for the last week or ten days. The next attraction is The Limited Mail, 27.——ARENA: Taylor's Circus 21-23, the first circus of the season. Forepaugh is billing the town and county for early in July.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: Frank Daniels' Little Puck co. attracted a full house at the stage hands' benefit 24. Merchants' Carnival, local, filled the Opera House 20.

PORTSMOUTH.—MUSIC HALL: The Hustler closed its season here to a well filled house 19.

NEW JERSEY.

ELIZABETH.—TEMPLE OPERA HOUSE: John C. Rice in his new play, A Knotty Affair, was the attraction at the Temple 24, which was the fourth annual benefit of the ushers of the Temple. The house was crowded, and everybody enjoyed the entertainment. Mr. Rice made a decided hit in the dialect character of Jay Proctor Knott. Charles J. Ross gave some excellent imitations of prominent actors, and Gus Frankel as the Sporting Editor was a decided success. Minnie Dupree, Sally Cohen and Bessie Clayton and the rest of the co. contributed greatly to this pleasing performance. The piece itself is quick in movement and lively and crisp in action. The scenery by Harley Merry is a feature of the production, and the costumes are new and elegant. Gus Hill's Novelty co. to a fair house 18.

TRENTON.—TAYLOR OPERA HOUSE: The large audiences that assembled 20, 21 was both surprised and delighted by the bright, attractive and capable production of Pinafore by amateur talent of this city. It was a performance of decided merit throughout. H. C. Taylor and Professor Charles Petty, who directed the performance, are deserving of commendation for their good work. It was a benefit for the Trenton City Hospital.

PATERSON.—JACOBS' OPERA HOUSE: Packed houses 13, 16 greeted our leading amateurs in Damon and Pythias for the benefit of the local lodges, with the following cast: Damon, John W. Russell; Pythias, Samuel E. Woodward; Dionysius, James F. Stewart; Damocles, H. D. Oyer; Proclus, Thomas J. Reagen; Philistius, John H. Hurd; Lucullus, A. Klenert; First Senator, Thomas R. Shorrock; Second Senator, Thomas C. Jones; Third Senator, W. A. Bogart; Fourth Senator, John C. Bush; Fifth Senator, W. H. Walton; Sixth Senator, M. Kalisky; Executioner, J. D. S. Goodridge; Calanthe, Eva Taylor; Hermion, Sophie Eilers; Child of Damon, Eddie Coon; Attia, Annie J. Shaw. The entire cast was excellent, each one assuming his or her part to perfection, or as near as possible for those outside of professional circles. Eva Taylor, a pupil of Nelson Wheatcroft, played Calanthe, and did well, as did Messrs. Russell and Woodward in their respective roles. The play was finely mounted. Harry Stone, of Jacobs', had charge of the stage, while the costumes were furnished by the Eaves Costume Co., of New York.

NEW YORK.

HARLEM.—COLUMBUS THEATRE: The Witch, a melodrama of no inconsiderable power and originality, played to crowded houses week ending 21. Its many strong dramatic situations won frequent and enthusiastic recognition from the audience. Marie Hubert Frohman as Marguerite at least succeeded in being peculiar. At times, however, notwithstanding her many unpleasant mannerisms, her acting gave evidence of a certain latent fund of emotional possibilities. The other characters were in competent hands. May 23, Manager Hammerstein opens his Summer season of grand opera. Rigoletto, Carmen and The Bohemian Girl will be given the first week.

ROCHESTER.—LYCEUM THEATRE: One of the largest and most fashionable audiences that ever assembled in this house greeted Theodore Thomas and his superb orchestra 20. Mr. Thomas was enthusiastically received. Spenser's Little Tycoon to good sized house 20-21. Mr. and Mrs. Kendal next.——ACADEMY: Owing to the canceling of dates, the Hearts of New York co. booked for week of 16, failed to connect, and Kate Purssell and her Queen of the Plains co. were sent on to fill the time. A good-sized audience had assembled on the evening of 16, and the performance went smoothly until the third act, when the curtain was suddenly rung down and the performance terminated. The audience was dismissed. The statements as to what was the trouble are various. Miss Purssell claims that Manager Jacobs has broken his contract. On the other hand, Manager Jacobs' representatives assert that he has complied strictly with the articles of agreement. The members of the co. claim the management to be in arrears on salaries. The house was dark remainder of the week.——ITEMS: Charles E. Evans, of A Parlor Match, is in town upon a brief visit.——J. C. Drummond and Richard Stahley, "the musical blacksmiths," accompanied by their families, will pass the Summer months in this city and vicinity. Mr. Stahley is a native of Rochester, and his many friends are pleased to note his success upon the stage. They are booked for Primrose and West's Minstrels next season. THE MIRROR'S weekly illustrated page is spoken of in the highest terms of praise by the profession. All concur in saying it is *par excellence*.

PORT JERVIS.—LEA'S OPERA HOUSE: Dark.——ITEM: Willis Sweatnam and wife are the guests of George Lea, manager of the Opera House here. Mr. and Mrs. Sweatnam are on their way to their Summer home on Lake Teddyuskung, Pike County, Pa. Mr. Sweatnam expects to star in The City Directory next season.

ELMIRA.—OPERA HOUSE: Dark.——MADISON AVENUE THEATRE: Kittie Rhoades week of 9 in Planter's Wife, Uncle Daniel, Inside Track, Hilda, Clip, Little Lord Fauntleroy and Tom Sawyer to fair business.——ITEMS: May Henderson co. closed season here after their engagement 4-11, and a number of the co. are still here.—George Wilson is ill at his home in Binghamton, N. Y.

AUBURN.—BURTIS OPERA HOUSE: The Old Homestead drew the largest audience ever before known in the history of the house. Every seat, even to the gallery, was reserved, and hundreds were turned away.

COHOES.—OPERA HOUSE: Waite's Comedy co. closed week of 11-16 to such large audiences that they decided to play week of 16-21. Local stage manager Wade benefited 18. This co. gave a sacred concert Sunday evening 15.——PERSONAL: Jewell Sheridan, of the Thomas E. Shea co., is visiting friends here.

SYRACUSE.—WIETING OPERA HOUSE: The Old Homestead 14-16 to big audiences. Theodore Thomas' concert was postponed from 20 indefinitely, owing to a railroad accident. The Kendals 27, 28.——H. R. JACOBS' OPERA HOUSE: Lost in New York was well attended 18-21.——ITEMS: The Players' Club entertained The Old Homestead quartette 16.——Charles H. Riegel is at home.

SALAMANCA.—GIBSON OPERA HOUSE: Money Mad pleased a large audience 13.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: E. H. Sothern presented The Master of Woodbarrow 20 to good business.

UTICA.—OPERA HOUSE: Corinne 13, 14 in Carmen to very large business. Denman Thompson's co. in The Old Homestead, with Archie Boyd as Uncle Josh, to a packed house. Every seat was sold long before the doors were open. The Kendals in A Scrap of Paper 21.——PERSONAL: David L. Dunn, of H. E. Dixey's co., has returned to his home in this city for the Summer. Little Eva Jones, the Eva of Scribner's Uncle Tom co., closed her second season with the above co. in Detroit 16, and returned to her home in this city for the Summer.

NEWBURG.—ACADEMY OF MUSIC: Money Mad closed its engagement 16, having played to fair business. E. H. Sothern in The Master of Woodbarrow to a large and delighted audience 20.

PENN YAN.—SHEPPARD OPERA HOUSE: J. W. Carner in Rip Van Winkle 16 and Widow Bedott 17 to fair business.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: Howarth's Grand Hibernica and the Dublin Dan Comedy and Specialty co. 13-15 to a large and well-pleased audience.——PERSONAL: Lew Cook and wife, Minnie Stanley, have signed with the Annie Mitchell co. for the season of 1898-99.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: The opening performance of The Bostonians 12 was a notable event and will long be remembered by those who had the pleasure of being present at the presentation of Robin Hood. Sweetie was given 13.

GRAND FORKS.—METROPOLITAN THEATRE: Rentfrow's Jolly Pathfinders presented Below Zero and Two Old Chums 12, 13. The co. was below the average and the performance far from satisfactory. Below Zero had a slight semblance of plot. Two Old Chums had none, being a string of indifferent specialties. The attendance 12 was big but poor 13. Local opera co. 23, 24, presenting Doctor of Alcantara and Pinafore. Maclean and Prescott return dates. Milton Nobles 27. Lewis Morrison in Faust 30.

OHIO.

MANSFIELD.—MILLER'S OPERA HOUSE: Fay Foster's English Gaiety co. 21 played to a large audience, and gave a very good entertainment.

CAMBRIDGE.—HARTMAN'S OPERA HOUSE: Wilham De Shirley's Alone in London 11, to small patronage.

KENTON.—DICKSON'S GRAND OPERA HOUSE: With Bristol's Equines 13, 14, including matinee, Manager Dickson has closed the Opera House for the season. The show gave entire satisfaction.

CANTON.—THE GRAND: Maggie Mitchell 12 to big business. Gilmore's Band 19 at advanced prices drew a crowded house. The season at the Grand is now closed, and Manager Barben will leave for New York in early June to complete his bookings for next season.

DAYTON.—THE GRAND: A Pair of Jacks was the attraction for the annual benefit of our popular manager, Larry B. Reis, 19, and played to a very large audience. The co., however, was decidedly weak. O'Dowd's Neighbors 20.——THE PARK: An Irishman's Love 16-21; fair business. Blue Grass fills in the week.——ITEM: We are patiently awaiting the opening of the Summer season at the Soldiers' Home, June 6.

TOLEDO.—WHEELER OPERA HOUSE: Gilmore's Band 17 to a fine house. The concert was pleasing in every respect. Maud Powell's violin solos completely enraptured the audience. People's: Bobby Gaylor opened to a good house 16 for a week.

COLUMBUS.—PARK THEATRE: Ada Gray in East Lynne drew good houses 16-21.——METROPOLITAN OPERA HOUSE: O'Dowd's Neighbors entertained large audiences 16, 17.——GRAND OPERA HOUSE: Prospects are good for a large attendance at the benefit to Treasurers Butterfield and Andress 20.——ITEMS: O'Dowd's Neighbors was the last attraction for the season at the Met. The Elks are back from Louisville, with glowing reports of Kentucky hospitality.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: A charity entertainment 12 was participated in by some of Portland's "400" under the direction of Mrs. H. D. Green, assisted by Harry Brown and Simon Harris. The programme embraced Von Holten's Kindersymphonie, Fred. W. Broughton's Ruth's Romance and John Madison Morton's Woodcock's Little Game. It was a brilliant success, and taxed capacity of house, receipts being $500. V. Courtenay Lewis, Duncan O. Taylor, T. Harris Bartlett, Hiram E. Mitchell, Fred. M. Belmore, Mrs. Henry McCracken, Mrs. George F. Wilson and Mrs. C. L. Reed, in the principal roles, did excellently. Marion Joseph as Ruth Carey in Ruth's Romance, made the hit of the evening, exhibiting strong histrionic capability, and her work was favorably compared with that of a professional. Intermingled with the entertainment were Kate Flavel's and Mrs. Gerry A. Lyman's singing and Blanche Hersey's piano solos, which were charmingly rendered and cordially encored. The County Fair, under the direction of C. B. Jefferson, Klaw and Erlanger, played to good business 12-16. Thomas McGrath, Ed. See, Marie Bates and Marguerite May were excellent in their respective parts. Marguerite May's dancing and singing, especially, secured her instant recognition. James R. Smith and Ella Salisbury were also good. The stage-settings were appropriate, and appreciated by the audiences, particularly the race-scene.——CORDRAY'S NEW THEATRE: The Celebrated Case 11-17 had a big week. The play was well mounted as to costuming, etc. In the leading role Clay Clement displayed his usual painstaking work. Agnes R. Lane, Sam Morris, Mamie Gilroy and Margaret Marshall gave good support.——FRENCH'S NEW PARK THEATRE: Alone in London 11-16 by stock co. to fairly filled houses.——STANDARD: Dolph Lyons's Sir John, a "mellow"-drama, opened week of 11-17; fair business.——COLISEUM: Week of 11-17 Montavio Family (four), trapeze performers; Burns and Donnelly, comedians; Joe Billadeau and Rose Lisle, sketches; bill ending with Scenes in the Eden Musee and a Parisian gavotte. Average houses.——CORDRAY'S AUDITORIUM: Frank and Mlle. M. Smanettes, acrobats, and re-engagement of Royal Japs, good business.——ITEMS: George R. Wendling, the orator, was heard before a large audience at the Tabernacle 21 on "Popular Delusions." The report here, etc., that Harry Kartimore, the vaudevillist, had attempted suicide was erroneous, as it was a slip of his razor in shaving.—John Jack, the veteran comedian, left here 21 en route to the Coos Bay country, where he intends establishing a theatre at Marshfield, Ore. He is efficiently supported by his wife (Annie Evans) and a strong co. This venture on Mr. Jack's part is calculated to have a beneficial effect, not only at Marshfield, but the Coos Bay country.——Charles T. Smalls, traffic manager for Sells Brothers' Circus arrived here 14. Pursuant to request of numerous theatregoers of Portland, and through the kindness of Manager Friedlander, Lorraine Hollis, the well known coast actress, is to present Forget Me Not at the Marquam 23.——Jennie M. Long, the elocutionist, assisted by her pupils and Portland talent, gave a very successful entertainment at Salem, Ore., 13.——Manager J. F. Cordray, who has been on a three weeks' trip in Seattle, returned here 13.——A. L. Wakefield, advance agent for the Carrington Opera co., arrived 13.——The great London Snow Circus gave a performance at the Mechanics' Pavilion 13-17. There were some creditable features, among them being Martan Family, Fannie Gorman's feats of strength and wire walking, etc.——Ted D. Marks, business manager for Shenandoah, arrived here 14. In conversation with Mr. Marks, your correspondent learns that he is an old time Portlander, having staged it all over this part of the country fourteen or fifteen years ago. He was much surprised to find that where he once had a cigar store, there is now there one of the largest hotels in the city. Mr. Marks reports business brisk and says both the Shenandoah co. have made big money so far this season. Harry Brown, the comedian, began his tour at Salem 14. The following comprise the supporting co.: Belle Inman, Margaret Webster, M. E. Stanton, Anna Inman, Arthur M. Sutherland, George Montague, L. E. Bland, O. Miller, Thornton Carl, T. O. Magrath, Lewis Benhaven, Willie Royston and Annie Devlin. The co. will appear in comedies and melodrama, and plays the Valley, thence the Sound.——Manager Friedlander received the past week a telegram from Al. Hayman stating his acquisition of the Tabor Opera House, Denver.

PENNSYLVANIA.

READING.—ACADEMY OF MUSIC: Annie Pixley in The Deacon's Daughter and Miss to large houses 16. Robert Mantell's new play, The Veiled Picture, by Albert Roland Haven, was produced for the first time 18 to a very large audience. The cast:

George Felton	Robert Mantell
Herbert Ryland	Porter J. White
Richard Rix	H. T. Ringgold
Mr. Marini	Verner Clarges
Mr. Fox	Albert Bruning
Marco Corli	Don Fernandez
Jackson	C. F. Odlin
Alice Felton	Charlotte Behrens
Phoebe Penner	Marie Sheldon

While George Felton, an artist, is in Rome completing his studies he, in a fit of delirium, kills his friend, taking him for a thief. The murder was reported as suicide. He then returns to America and marries the sister of his victim, whose brother was living in Rome under a different name. A detective is employed to look up the suicide theory, and he discovers it to be a murder. He then comes to America with an Italian boy, who is acquainted with the facts, and the story of the murder is related to Felton's wife, who insists on having the matter further investigated, not knowing her husband to be the murderer. The detective fastens the crime on him by a sketch of the scene of the murder, which he had brought over with him, and which the murderer sketched in the room at Rome. By comparing this sketch with others in Felton's studio, and then by coming in on him while he is painting and finishing his "Veiled Picture," portraying his crime, the chain of circumstantial evidence is complete. Arrest is prevented by evidence from Rome proving Felton's insanity at the time he committed the murder. The play is a long drawn out murder story which is gone over in each act. It is, however, quite interesting. The detection of the murder is a good feature of the performance, and very cleverly portrayed. There is but little comedy in it. Mr. Mantell's acting was fully up to his usual high standard. He received frequent applause, and had several curtain calls. He was ably supported by Miss Behrens and a good co.

GREENSBURG.—LOUDSON THEATRE: Alone in London 14 to fair attendance. The piece was very cleverly performed, audience pleased. The Noss Family favored a good-sized audience with a rare musical treat 19, and were heartily applauded. Madame Janauschek appeared in Macbeth 20, and, despite rain, was accorded a royal reception by an audience comprised of the most intelligent and educated people of the city at advanced prices. Standing room was at a premium.——ITEMS: R. G. Curren, our local manager, is beginning his managerial career with deserving success. Sparks' Printing Co. issue in handsome and artistic souvenir programme on the event of Janauschek's appearance, 20. The great actress, in paying it a compliment, said: "It was beautiful." They were carefully gathered up for preservation. Janauschek will end her season at Asbury Park 27.—Major Kibble has closed season, and arrived home 16 for the Summer.——The Noss Family closed with their engagement at New Brighton, Pa., their home, 21.

WILKESBARRE.—MUSIC HALL: E. E. Sothern in The Master of Woodbarrow 13 to a large and well pleased audience. Robert Mantell in his new play, The Veiled Picture, 19 to a large and fashionable audience.——ARMORY: Theodore Thomas' Orchestra, assisted by Katherine Fleming, vocalist, and Rafael Joseffy, pianist, 18 to a large house.——ITEM: Albert Roland Haven, author of The Veiled Picture, came here to witness the production of his new play. He was highly pleased with the reception that the play received by the Wilkesbarre critics, and says he will always look back with pleasure to his visit to Wilkesbarre and the beautiful Wyoming Valley.

ALLENTOWN.—MUSIC HALL: Kittie Rhoades closed a week's engagement 21. Business improved during the latter half of the week, averaging fair. A good class of dramas was presented very satisfactorily. Robert Mantell, with an excellent supporting co., appeared 24 in The Veiled Picture. Mr. Mantell is a great favorite in Allentown, and both he and his co. have reason to feel proud of the reception accorded them. The house was completely filled by a representative audience, who were well pleased with the performance throughout. The Old Homestead will close the season here 28.——ITEMS: Albert Roland Haven, the author of The Veiled Picture, attended its performance. He is a very sociable gentleman, and made the acquaintance of a number of our prominent men. Managers J. D. Missler, of Reading, and M. H. Burgunder, of Wilkesbarre, also attended the performance. They were the guests of local Manager R. H. Whitesell, and left for New York on the following day on matters connected with next season's business. Managers Missler and Burgunder will manage the East Pennsylvania Circuit the coming season, in which Allentown is included, and they promise to make it the most brilliant this city ever had.

SHARON.—ARENA: Walter L. Main's Big Railroad Show was largely attended 19.

MCKEESPORT.—WHITE'S OPERA HOUSE: Dan Kelly in The Shadow Detective pleased a fair audience 14. Walker's Creole Dramatic co. to fair business 17. Madame Janauschek was greeted by a large and by far the most fashionable audience of the season 18.——ITEMS: The Elks gave a banquet in honor of Dan Kelly, who is a high officer in the society, evening of 14. The house is closed for the season.

BELLEFONTE.—GARMAN'S OPERA HOUSE: Closed last week with Noss Family to good business week ending 17. This closes the season here.——ARENA: Wallace and co.'s Circus gave one of the best circus performances ever given here. It abounded with new and excellent specialties.

WAYNESBURG.—OPERA HOUSE: Clarence and Maud Bennett in repertoire to good houses 11-16. The Bennett co. closed a successful season of thirty-six weeks here. Mr. Bennett will remain with friends for a short time. H. A. Kendall will join his wife at Findley's Lake, N. Y., and the rest of the co. will return to their homes.

CARBONDALE.—OPERA HOUSE: The Castaways, booked for 16, 17, failed to appear.

POTTSTOWN.—ARENA: Frank A. Robbins' Circus to gave a satisfactory performance to two fair sized audiences.

EASTON.—OPERA HOUSE: E. H. Sothern to a delighted audience in The Master of Woodbarrow 13. Annie Pixley in The Deacon's Daughter 14. The theatrical event of the season was Rose Coghlan in Masks and Faces 17, under the patronage of Easton Lodge of Elks. Miss Coghlan was tendered a fine reception at the Elks rooms after the performance, where an elaborate supper was served, and Hassler's orchestra, of Philadelphia, furnished the music. The elite of the city attended the Elks' reception.

OIL CITY.—ARENA: W. L. Main's Circus 18 did a large business.

PITTSTON.—MUSIC HALL: Mrs. Tom Thumb co. gave two performances 17 to poor business; bad weather and opposition. Ogawa and Massa, jugglers, were good. Francesca Redding co. opened a week's engagement with The Soldier of Fortune to big business 16.——ARENA: Charles Lee's Circus gave two performances to crowded tents in spite of bad weather 16.——ITEM: E. A. Niven will be press agent for Dockstader's Minstrels next season. He is an old Wilkes-Barre newspaper man.

ERIE.—PARK OPERA HOUSE: Maggie Mitchell in Ray to a large and well satisfied audience 17. This closes the season at the Park, which on the whole has been very profitable to the house as well as giving general satisfaction to the theatregoing public. John L. Reis, the present manager, will divide his time between Syracuse and Erie, and there is no doubt but that the season will show as good a class of attractions as the one just closed under the management of Warner and Reis, who will still have charge of the house.

NORRISTOWN.—MUSIC HALL: Dark.——ARENA:

Frank A. Robbins' Circus to large audiences at both performances 16. Mr. Hodge, of New York, is treasurer of this show, and George A. Hill has a half interest.

RHODE ISLAND.

PAWTUCKET.—Music Hall: Cleveland's Colored Colored Minstrels 16. The performance was good, and despite the rain the house was large.

NEWPORT.—Opera House: Cleveland's Colored Minstrels to a big house 14. The jokes and gags rendered by this co are slightly reminiscent and on the whole we prefer a white face co., for negroes are, as a rule, poor imitators, especially of themselves. Gus Williams and John T. Kelly in U and I 21. Nellie Tilbury co. in repertoire week of 23.

PROVIDENCE.—The Providence: John Stetson's Comedy co., from the Globe Theatre, will try their new piece The Hornet's Nest on the "dog" here 21. The piece introduces John J. Jennings, George C. Boniface, Jr., Richard Carroll, Ben Lodge and Mr. Tollin and Louise Allen, Georgie Dickson and Elsie Lombard. A Fair Rebel is to be presented for the benefit of the local military 21.—The Tourists (Gray and Stevens' Comedy co.) opened here for the week 18, appearing in the Vesper Bells and The Old Oaken Bucket. The co. is a good one and includes educated St. Bernard dogs and ponies. The Burglar week of 23.

SOUTH CAROLINA.

COLUMBIA.—Opera House: The Marie Greenwood Comic Opera co. 11-16 (Centennial week) with Saturday matinee to large business. On Wednesday and Thursday nights there was scarcely standing room. Though Miss Greenwood had admirers in Columbia previous to her visit, her recent appearances have added greatly to her popularity in this city. Tom Martin, the leading comedian of the co., became such a favorite, that toward the close of the week his entrance on the stage was the signal for applause. But though a successful comedian, his greatest hit was as Gaspard in The Chimes of Normandy, which some of our oldest theatregoers pronounced as fine a personation of the part as they had ever witnessed.—Items: The season closed with Miss Greenwood's engagement, the Opera House having been open sixty-seven nights. I have just heard that Manager Cramer, whose health has been much improved by his recent sojourn in St. Augustine and Jacksonville, Fla., is now on his way to the Bermudas, via New York.

TENNESSEE.

MEMPHIS.—Gossip: Frank Gray, the manager of the new Grand Opera House, is to be succeeded by Mr. F. S. Hartshorn. Mr. Gray has been connected with the theatrical business all his life, and has been a manager for the past twelve years. Mr. Hartshorn, the new manager, is at present the chief clerk of the Gayoso Hotel, of this city. He is not without theatrical experience, having spent most of his life upon the legitimate stage, until the last ten years, when he embarked in the hotel business. This will be his first experience as manager, and I hope it will be a successful one.—John H. Robb, manager of the Lyceum Theatre, is now in New York booking attractions for the season of 1891-92. Mr. Robb will enlarge the stage of the Lyceum.—Ellis Leubrie, the manager of the Memphis Theatre, is also in New York, booking for the coming season and promises rare treats at popular prices.—An opera co. is being organized and will amuse our people during the Summer at that pleasant resort, The Jackson Mound Park.

TEXAS.

FORT WORTH.—Greenwall's Opera House: The Eighth Regiment Mexican National Band, under the direction of Captain E. Payen, appeared 24 in one of their delightful concerts, to one of the best houses of the season. This is the band that was at the New Orleans Exposition.

BELTON.—Opera House: Dr. Edgar Barnum, a professional, assisted by amateur talent, will present his opera, The Naiad Queen, 20, for the benefit of Belton Fire Department. The engagement promises to be a grand affair so far as the amateurs are concerned, as it is the first time we have had the assistance of a professional. Dr. Barnum was formerly with J. G. Stutts' Dramatic co.—Item: Since my last letter, there has been a change in the management of Belton Opera House, Messrs. McWhirter and Nelson having leased the same for the season from the proprietors, Messrs. Walker and Shanklin.

DALLAS.—Opera House: Virtually the house has been closed for the season, for next week work will begin on making the improvements that have been contemplated for a year, which will consist of converting the large lobby in front into part of the lower floor, increasing the seating capacity of this floor to 600, and the family circle to 500, making a total seating capacity, including the gallery, of 1,370. A new drop-curtain has been contracted for, new scenery throughout, four new dressing-rooms, and two boxes on the third floor, making a total of six. In fact, the house will be a new theatre, with all the modern conveniences. The entrance will be on Austin Street, instead of Commerce. The house will be under the sole management of George Anzey, who has been treasurer for Mr. Greenwall for a number of years. Mr. Anzey has made many friends both in and out of the profession. He will do all in his power to make this the leading theatre in this State, and, judging from the names of the new stock co., he certainly will succeed. Among the attractions booked for next season is Sarah Bernhardt, who will be here in January.—Oak Cliff Summer Theatre: Eighth Cavalry Mexican Band 15 to a large and appreciative audience.—Items: George Robinson, the Oak Cliff manager, will leave 18 for New York, to escort the Conried Opera co. here, who are billed for thirteen weeks, commencing June 8, 1891. George Anzey will also leave on Monday for New York, to meet Mr. Greenwall, to complete the circuit of bookings.

EL PASO.—Myars' Opera House: The Fakir 16; good house; performance unsatisfactory.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre: A complimentary benefit was tendered 14 to Messrs. Fred and Sid Clawson, two prominent amateurs. The Ladies' Guitar and Mandolin Club of fifty appeared in conjunction, rendering some very beautiful music. The Apollo Club gave several selections, and the Home Dramatic Club gave the last act of Young Mrs. Winthrop. The house netted over $500. The beneficiaries will shortly go to Europe.—Items: The Franklin Avenue Theatre has had an even and steady run of patronage, presenting a variety bill all the week.

OGDEN.—The Grand: Katie Emmett in Waifs of New York did a good business 13. The Mendelssohn Quintette Club did a light business 15. Uncle Tom's Cabin packed houses 16 and matinee.

VERMONT.

RUTLAND.—Opera House: Frank Daniels and his comedy co. in Little Puck to a large audience 12.

BURLINGTON.—Howard Opera House: Frank Daniels in Little Puck 16 to good business.

VIRGINIA.

RICHMOND.—Richmond Theatre: Baldwin's Comedy co. closed their week's engagement 9. Their performances were very satisfactory and drew good houses. Professor Carpenter commenced a week's engagement 11; so far business has been poor.—Mozart Academy of Music: Grand Musical Festival by home talent, assisted by Myron Whitney, Victor Herbert and others, 11-13 to fashionable houses.

WASHINGTON.

SPOKANE FALLS.—Auditorium: Cleveland's Consolidated Minstrels to good houses 11, 12. The many friends of Manager Hayward will tender him a benefit soon.

TACOMA.—Tacoma Theatre: Mr. Barnes of New York 11-13 to light business. May Wheeler as Marini Paoli did very satisfactory work; her elocution was especially fine. Roland Reed 14-16, with matinee on last date, to fair business.

SEATTLE.—Opera House: Reed and Reed 11-13 in The Woman Hater and Lend Me Your Wife to fair business.—Corbray's Theatre: The Vendetta had a satisfactory week with W. A. Whitecar in the dual role of Count Ramarri and John Jenkins.

WISCONSIN.

MADISON.—Fuller Opera House: Lewis Morrison in Faust 14 to a fairly good house. The scenic effects were superb and the piece was put on as though it came to stay for months. Mr. Morrison's Mephisto showed careful study and particular attention to every detail. Florence Robert's Marguerite was all that could be desired. Hallen and Hart in Later On 15 to a good house. The performance had lots of hitches—an off night for the players. Neil Burgess in The County Fair to good paying business 18.—Item: Effie Ellsler in The Governess 21 will close both her season and Madison's.

OSHKOSH.—Grand Opera House: The Dark Secret co. 5, 9 to crowded houses. Neil Burgess' County Fair 11 to a packed house.

WEST SUPERIOR.—Grand Opera House: Hallen and Hart's Later On pleased a large audience 13. The Two Sisters to a good house 14.

RACINE.—Belle City Opera House: Lewis Morrison in Faust 11 to fair business. The County Fair 13 to good business. The horse race in fourth act was the hit of the evening. Hallen and Hart in Later On 16 to fairly good business. Fine performance.—Item: E. P. Clancy has tendered his resignation as manager of the Opera House. The general wish is that he may be induced to continue the management, as he has given entire satisfaction.

FOND DU LAC.—Crescent Opera House: Lewis Morrison as Mephistopheles in Faust; satisfactory performance.

LA CROSSE.—Theatre: Thearle's Uncle Tom's Cabin co. played to good houses 16.

MILWAUKEE.—Davidson: The close of one of the most successful seasons ever experienced at a regular priced theatre occurred 21. Effie Ellsler in Miss Manning was the last attraction.—Bijou: Thearle's spectacular U. T. C. co. had a fairly prosperous week beginning 17.—Items: Ringling Brothers' Circus is the first to herald its appearance 20, 21.—Effie Ellsler's co. will close in Elgin, Ill., 23; after which Miss Ellsler will go to New York to begin rehearsals of Hazel Kirke in which she will open Aug. 2.

CANADA.

WINNIPEG.—Princess' Opera House: R. D. MacLean and Marie Prescott opened to a crowded house 11 and business has continued so satisfactory that their engagement has been extended to 25. The stars met with a very warm reception and curtain calls were in order. Support good.

HALIFAX.—Academy of Music: Life's Storm was presented by the Redmund co. 21-23 to light business. The play is one of the best in the co.'s repertoire, both Mr. Redmund and Mrs. Barry appearing to advantage. Herminie was produced 18-20 to large audiences. The tableau at the end of the first act has never been excelled here. The stars received two or three curtain calls nightly, and the co. gave good support.—Items: Ezra Kendall will close his season here 26.—Lester and Williams in Joe and Jack will make a tour of the Provinces next month.—Friday's performance of Herminie was under the patronage of the officers of the Army and Navy and local forces.

MONTREAL.—Academy of Music: Frank Daniels and his comedy co. in "Little Puck and The Attorney to good houses 18-23. The co. is good and gave a fair performance. Mr. Daniels was ably supported by Bessie Sanson. E. H. Sothern in The Maister of Woodbarrow 25-30.—Theatre Royal: The Clemenceau Case, directly from Standard Theatre, Newark, gave a very enjoyable performance to crowded houses 18-23. Woman Against Woman 25-30.

Received too late for classification.

WASHINGTON, D. C.

The week of 18-22 was emphatically one of popular opera at popular prices.

At Albaugh's the Carleton co. gave The Queen's Lace Handkerchief to good houses 18-20, and Nanon to like business 21-23. Jeannie Winston as the King in the former made a popular hit.

The Lamont Opera co. in The White Hussar, under S. W. Fort's direction, were at the New National.

Gilmore's Band at Albaugh's Sunday, 24.

The Little Nugget drew good houses at Harris' 18-23.

Kernan's is hereafter to be known as the New Lyceum Theatre. By the next season it will have a grand main entrance on Pennsylvania Avenue, on which work has already commenced. New features are to be introduced, and dramatic, comedy and opera attractions are already booked, and only the best vaudeville cos. will be presented. The rapid and steadily increasing popularity of this house is but another evidence of the existence of a popular demand for farce-comedy.

JERSEY CITY.

Webber's Uncle Tom's Cabin co. appeared at the Academy of Music week of 18-23. The old play was presented by an excellent co. with the addition of jubilee singers, dancers, live alligators and other attractions. Good houses marked the engagement. U and I week of 25-30.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

Ada Gray: Wheeling, W. Va., May 26-30.
Aunt Bridget's Baby: New York city May 18-30.
All the Comforts of Home: Chicago, Ill., May 18—indefinite.
Aiden Benedict: Brooklyn, N. Y., May 25-30.
Augustin Daly: Boston, Mass., May 18-June 6.
All the Comforts of Home: Chicago, Ill., May 18-June 13.
Alone in London: New York city May 25-30.
Acme Theatre: Bradford, Pa., May 25-30.
A Fair Rebel: Providence, R. I., May 24-30.
A Knotty Affair: New York city May 18-30.
A. M. Palmer: Chicago, Ill., May 18-June 6.
Bottom of the Sea: Chicago, Ill., May 17-30.
Blue Jeans: Chicago, Ill., May 11—indefinite.
Baldwin Melville: Dubuque, Ia., May 25-30.
Blue Grass: Wheeling, W. Va., May 27.
Clarence E. Holt: Jackson, Mich., May 23, Ypsilanti 26, Adrian 29, Ann Arbor 30.
County Fair (Jefferson's): Denver, Col., May 25-30.
Cutler Comedy: Norway, Ia., May 27.
C. A. Gardner: Oshkosh, Wis., May 27, Fond du Lac 28, Watertown 29, Milwaukee 30-31.
County Fair: Minneapolis, Minn., May 25-30.
Daniel A. Kelly: Pittsburg, Pa., May 25-30.
Eunice Goodrich: Rock Island, Ill., May 25-30, La Crosse, Wis., June 1, Eau Claire 2-4.
Effie Ellsler: New York city June 1-6.
Elfin Star Comedy: Morristown, Tenn., May 25-30.
Eagle's Nest: Milwaukee, Wis., May 29-30.
E. P. Sullivan: New Haven, Conn., May 29-30.
Fast Mail: Indianapolis, Ind., May 27.
Fanny Davenport: Newark, N. J., May 25-30.
Frank Lindon: Columbus, O., May 25-30.
George C Staley (A Royal Pass): Salida, Col., May 27, Leadville 28, Aspen 29, Provo, Utah, 30, Salt Lake City June 1, 2, Park City 3, Ogden 4, Carson 5, Virginia City 6, Reno 8.
Gaiety Theatre (Chase and Dickinson): Osceola, Ia., May 26-30.
Grismer Davies: San Francisco, Cal., April 27—indefinite.
Gray Bag: Kansas City, Mo., May 29-30.
Grimes' Cellar Door: Atchison, Kans., May 29.
Go-Won-Go Mohawk: Boston, Mass., May 25-30.
German Lilliputians: Denver, Col., May 18-30, Salt Lake City, Utah, June 2-4, San Francisco, Cal., 5-July 4.
Hoosier's Nest: Boston, Mass., May 25-30.
Helen Barry: Boston, Mass., April 30-June 6.
Irish Luck: Cincinnati, O., May 25-30.
Ida Van Cortland: Rhinelander, Wis., May 25-30, St. Paul, Minn., June 1-6.
J. D. Clifton: Chicago, Ill., May 17-30.
John Dillon: Marshalltown, Ia., May 29.
Jarbeau Comedy: Stockton, Cal., May 27, Sacramento 28, 29, Marysville 30.
J. H. Huntley: Indianapolis, Ind., May 25-30, Chicago, Ill., June 1-27.
Kidnapped: New York city May 16-30.
Katie Emmett: San Francisco, Cal., May 15-30, Fresno June 1, Visalia 2, Los Angeles 4-6, San Diego 7, 8, San Bernardino 9, Riverside 10.
Kate Purssell: Cleveland, O., May 23-30.
Kellie Arnyman: Ludlow, Vt., May 25-30.
Keep It Dark: Philadelphia, Pa., May 16-30.
Lydia Thompson: Boston, Mass., May 23-30, Brooklyn, N. Y., June 1-6.
Lewis Morrison: West Superior, Wis., May 27, Lacrosse 29, Fargo, No. Dak., June 1, Helena, Mont., 4-6.
Lizzie Evans: Springfield, O., May 27, Seymour, Ind., 28, 29.
Limited Mail: Lincoln, Neb., May 27, Omaha 28-30, Denver, Col., June 1-6, Cheyenne, Wyo., 8, Rock Springs 9, Salt Lake City, Utah, 10, Provo 11, Park City 12.
Later On: New York city May 23-30.
Leora E. Lane: Clearfield, Ia., May 27.
Lightning Express: Escanaba, Mich., May 27, 28, Ishpeming 29, 30.
Mattie Goodrich: Indianapolis, Ind., May 25-30.
Muggs Landing: Providence, R. I., May 23-30.
May Henderson: St. Catharines, Ont., May 23, 24.
MacLean-Prescott: Duluth, Minn., May 27, Crookston 28, St. Cloud 29, Superior, Wis., 30.
Mora-Williams: Oswego, N. Y., May 25-28.
Midnight Alarm: Washington, D. C., May 23-30.
Mr. Wilkesson's Widows: New York city March 30—indefinite.
Men and Women: San Francisco, Cal., May 30-June 6, Fresno 8, 9, Los Angeles 10-13.
Maud Oswald: Edmond, I. T., May 27, Weatherford, Tex., 28, Decatur 29, 30, Bowie June 1, 2, Montague 3.
Mr. and Mrs. Kendal: Syracuse, N. Y., May 27, 28, Utica 29, Orange, N. J., 30.
Milton Nobles: Grand Forks, No. Dak., May 27, Winnipeg, Man., 28-30, Crookston, Minn., June 1, Fargo, No. Dak., 2, Duluth, Minn., 3, Ashland, Wis., 4, Wausau 6.
Mr. Barnes of New York: San Francisco, Cal., May 23-June 6.
New York Theatre (C. R. Hunt's): Grafton, W. Va., May 23-25, Fairmount June 1-6.
Only a Farmer's Daughter: Chicago, Ill., May 25-30, Indianapolis, Ind., June 1-6, Chicago, Ill., 7-13.
Oliver W. Wren: Summit, N. J., May 27, Milburn 28, Westfield 29, Greenport 30.
Oliver Byron: San Francisco, Cal., April 11—indefinite.
Old Homestead: Pittston, Pa., May 27, Wilkesbarre 28, Allentown 29, Reading 30.
O'Dowd's Neighbors: Louisville, Ky., May 23-30.
Our Irish Visitors: Cleveland, O., May 23-28, Buffalo, N. Y., June 1-3, Rochester 4-6, Montreal, P. Q., 7-13.
Pickpockets of Paris: Harlem, N. Y., May 25-30.
People's Theatre (Rockwell's): Dover, N. J., May 23-30.
Robert B. Mantell: New York city May 25-June 20.
Raymond Comedy: Minier, Ill., May 23-27.
Richard Mansfield: New York city May 4-30.
Rosina Vokes: New York city April 13—indefinite.
Running Wild: Menominee, Wis., May 27, Oconto 28, Escanaba Mich., 29, Marquette 30.
Robert M. Wade: Chicago, Ill., May 24-30.
Roland Reed: Anaconda, Mont., May 27, Butte City 28-30, Helena June 1-3, Salt Lake City, Utah., 5-6, Denver, Col., 8-13.
Still Alarm: Lynn, Mass., May 27, Brockton 28-30.
Stuart Robson: New York city April 27-May 30.
Standard Theatre (D. J. Ramage's): Terre Haute, Ind., May 25-30.
Shenandoah: Portland, Ore., May 23-30, Seattle, Wash., June 1-3, Tacoma 4-6, Spokane Falls 8, 9, Salt Lake City, Utah, 12, 13.
The Fugitive: New York city May 25-30.
Two Sisters: Minneapolis, Minn., May 24-26, Milwaukee, Wis., 31-June 6.
The Burglar: Providence, R. I., May 25-30.
The Fakir: Los Angeles, Cal., May 27, Visalia 28, Fresno 29, Stockton 30, Sacramento June 1, 2, Woodland 3, San Jose 4, Oakland 5, 6, San Francisco 8-20.
The Soudan: Boston, Mass., April 20—indefinite.
The Patriot: Chicago, Ill., May 24-June 26.
Twelve Temptations: Omaha, Neb., May 27, Lincoln 29.
Tom Sawyer: New York city June 1-6.
U and I: Jersey City, N. J., May 27-30.
Uncle Tom's Cabin (Thearle's): Chippewa Falls, Wis., May 27, St. Paul, Minn., 28-30, Minneapolis June 1-6.
W. H. Crane: Brooklyn, N. Y., May 25-30.
Williams' Theatre: Walton, Ill., May 25-30.
Zeffie Tilbury: Newport, R. I., May 25-30.

OPERA AND CONCERT.

Bennett-Moulton Opera: Cleveland, O., May 25—indefinite.
Bostonians: Chicago, Ill., May 25-30.
Carleton Opera: Washington, D. C., May 11—indefinite.
De Wolf Hopper Opera: New York city, May 4—indefinite.
Deshon Opera: Sault Ste. Marie, Mich., May 25-30, Marquette June 1-6.
Duff Opera: Philadelphia, Pa., May 26-June 1.
Emma Abbott Opera: Baltimore, Md., May 11—indefinite.
English Grand Opera: N. Y. city May 25-July 4.
Gilmore's Band: Philadelphia, Pa., May 27, 28, New York city 30.
Jules Grau Opera: Charleston, S. C., May 4-July 10.
Kruger English Opera: Brooklyn, N. Y., May 18—indefinite.
Lamont Opera: Washington, D. C., May 25—indefinite.
McCaull Opera: New York City May 11—indefinite.
Ondine Music Concert: Negaunee, Mich., May 27, Marquette 28, Escanaba 29, Sault Ste. Marie 30, East Saginaw June 1, Port Huron 2, Detroit 3, Chatham, Ont., 4, Toronto 5, Hamilton 6, Penn Yan, N. Y., 8, Binghamton 9, Hartford, Conn., 10, Brooklyn, N. Y., 11.
Pauline Hall: Philadelphia, Pa., May 18-30.
Poor Jonathan: N. Y. city Oct. 14—indefinite.
Ship Ahoy (R.): N. Y. City May 16-30.
Wilbur Opera: St. Paul, Minn., May 18—indefinite.

VARIETY AND BURLESQUE.

Athletic Vaudeville: Philadelphia, Pa., June 1-6.
Creoles (Bert's): Cleveland, O., May 21-30, Toledo June 1-6.
Creole Burlesque: Brooklyn, N. Y., May 25-30.
Elliott's Voyagers: Washington, D. C., May 25-30.
Fay Foster Burlesque: Philadelphia, Pa., May 25-30, New York city June 1-6.
Gus. Hill Specialty: Brooklyn, E. D., May 23-30.
Lester and Williams: Worcester, Mass., May 25-30.
London Gaiety Girls (Flynn): Newark, N. J., May 25-30.
Night Owls: New York city May 25-30.
Rose Hill's Burlesque: New York city May 25-30.
Sheridan and Flynn: Philadelphia, Pa., May 23-30, New York city June 1-6.
Turner's Burlesque: New York city May 18-30, Boston, Mass., June 1-6, Haverhill 8, Marlboro 9, Clinton 10.
Tony Pastor's: Chicago, Ill., May 18-June 6.

MINSTRELS.

Thatcher: San Jose, Cal., May 27, Stockton 28, Sacramento 29, 30, Portland, Ore., June 1-6, Seattle, Wash., 8-10, Tacoma 11-13.
Vreeland: Bristol, R. I., May 27, Mansfield, Mass., 28, Natick 29, Palmer 30, Dalton June 1, North Adams 2, Williamstown 3, Hoosic Falls, N. Y., 4.

CIRCUSES.

Adam Forepaugh's: Fort Wayne, Ind., May 27, Lima, O., 28, Mansfield 29, Canton 30, Cleveland June 1, 2, Toledo 3.
Barnum-Bailey: Poughkeepsie, N. Y., May 27, Danbury, Conn., 28, Waterbury 29, Bridgeport 30, New Haven June 1, Holyoke, Mass., 2, Pittsfield 3, Springfield 4, Hartford, Conn., 6, Norwich 6, Boston, Mass., 8-13.
Charles Bartine's: Versailles, O., May 27, St. Marys 28, Spencerville 29.
Frank A. Robbins: Towanda, Pa., May 27, Athens 28, Blossburg 29, Westfield 30.
F. J. Taylor: Wilber, Neb., May 27.
Ring and Franklin: Flint, Mich., May 27.
Ringling Brothers': Oshkosh, Wis., May 30.
Sells Brothers': Jefferson City, Mo., May 27, Sedalia 28, Clinton 29, Fort Scott, Kans., 30.
Sautelle: Waterloo, N. Y., May 27, Seneca Falls 28-30.
Whitney: Dundee, Mich., May 27, Deerfield 28, Bissfield 29, Metamora, O., 30.
Washburne and Arlington's: Worcester, Mass., May 27, Springfield 28.

MISCELLANEOUS.

Bristol's Equines: Pittsburg, Pa., May 23-30, Philadelphia June 1-6.
Bunnell: A. Williams: Nyack, N. Y., May 28, Yonkers 30.
Jahu DeWitt Miller: Springboro, Pa., May 27, Conneautville 28, Westfield, N. Y., 29, Kinsman, O., 30, California, Pa., June 4, Athens 6.
Nettie Moore' Equines: Old Town Me., May 27, Ellsworth 28, 29, Bar Harbor 30.
Reno: Le Roy, N. Y., May 27.
Vestelle: Moundsville, W. Va., May 25-30.
W. C. Coup's Equines: Wheeling, W. Va., May 27, 28, Zanesville, O., 30, 31.

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The annual meeting of the Actors' Fund of America Association will be held at the Madison Square Theatre, on Tuesday, June 2, 1891, at eleven o'clock A. M., when the election of officers will take place and the reports of the past year's work submitted. All members of the Fund can obtain tickets of admission by making personal application at the office of the Fund, No. 12 West Twenty-eighth Street.
Extract from the by-laws:
SEC. 7. At every annual meeting the President, two Vice-Presidents, a Treasurer, Secretary and seventeen or such less number of trustees as shall have been legally designated, shall be elected by the members by BALLOT; these officers shall hold office for the term of one year, or until their successors are elected, and to them shall be delivered all the property of every nature belonging to the Association.
RESOLUTIONS governing the election passed by the BOARD OF TRUSTEES:—
That at the Annual Business Meeting of the Actors' Fund of America, no one be allowed to attend such meeting unless a member of the Actors' Fund of America in good standing.
After all other business is finished at the regular business meeting, the annual election shall be held, the President of the Fund appointing the necessary Tellers and Judges of election, at least two Tellers and two judges for each ballot box used, and as each voter deposits their ballot, he or she shall, in the judges ask it, show their membership ticket.
Any member of the Fund shall have the right to challenge a vote, which challenge shall be decided by the Judges of the election.
A special committee of five members of the Fund appointed by the Board of Trustees (no member of which shall be at officer of the Association) shall put in nomination a ticket. Any person or persons shall be placed in nomination, when so requested, by a petition of five members in good standing of the Fund. All nominations made seven days prior to the date of the annual election shall be printed and shall be in some convenient place accessible to all members prior to election.
All ballots, written or printed, to be official, and that the tickets specified above shall contain the name of all candidates so nominated in uniform type, and shall also contain blank spaces for such deviations as individual members may desire.
The result of the general election shall be given at the regular anniversary exercises of the Fund in the afternoon, if possible.
Exercises commemorative of the tenth anniversary of the Actors' Fund will be held on the same day at Palmer's Theatre, at 3 o'clock P. M. A. M. PALMER, President.
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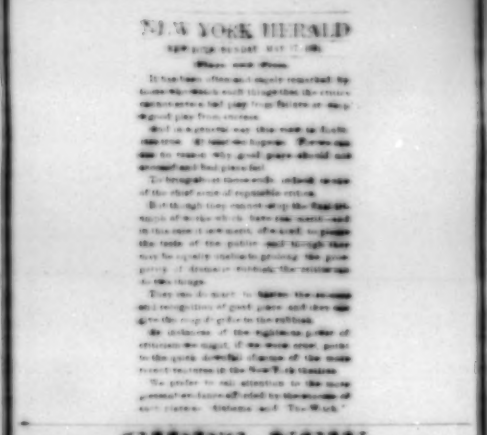
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